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The Curtis Institute of Music

Gary Graffman, President/Director

❧

Friday, October 8, 2004
Field Concert Hall, 8 p.m.

❧

A Tribute to William Moennig III
(1930 – 2004)

❧

Andante sostenuto
from *Scottish Fantasy*, Op. 46 — Max Bruch (1838 – 1920)

Aaron Rosand, *violin*
Hugh Sung, *piano*

Remarks by Aaron Rosand

***Kol nidrei*, Op. 47** — Bruch

Yu-Wen Wang, *cello*
Hugh Sung, *piano*

***Requiem*, Op. 66** — David Popper (1843 – 1913)

Eugena Chang, *cello*
Yu-Wen Wang, *cello*
Jonah Kim, *cello*
Hugh Sung, *piano*

Remarks by Gary Graffman

Passacaglia in G minor — George Frideric Handel (1685 – 1759)
transcribed by Johan Halvorsen

Elissa Lee Koljonen, *violin*
Roberto Díaz, *viola*

Remarks by Richard Donovan

from Sonata in A major — César Franck (1822 – 1890)
Recitativo — Fantasia
Allegretto poco mosso

Aaron Rosand, *violin*
Hugh Sung, *piano*

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Eugena Chang from Hacienda Heights, California, is a student of Orlando Cole and Peter Wiley and entered Curtis in 2001

Jonah Kim from Seoul, Korea, is a student of Orlando Cole and Peter Wiley and entered Curtis in 2000

Yu-Wen Wang from Marlton, New Jersey, is a student of Orlando Cole and Peter Wiley and entered Curtis in 2003

Richard Donovan, guest speaker

Elissa Lee Koljonen (Violin '94)

Roberto Díaz, faculty (Viola '84)

Gary Graffman (Piano '46), president/director, faculty

Aaron Rosand (Violin '48), faculty

Hugh Sung, director of instrumental accompaniment and student recitals ('90)

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Biography

William Moennig III was the owner of one of the most prominent string-instrument shops in the world. Started by his grandfather, William Moennig & Son Ltd. has been a Philadelphia institution since 1909 and is now in its fourth generation of violin makers and dealers.

Originally from Markneukirchen, Germany, the Moennig family has been making musical instruments for 13 generations. After coming to the United States, the family gained the respect and confidence of musicians and artists, and their skills were in demand by members of the Philadelphia Orchestra and faculty and students at The Curtis Institute of Music.

Mr. Moennig entered the business in the late 1940's, subsequently studying violin-making under Leo Aschauer and Amédée Dieudonne and connoisseurship under Pierre Vidoudez, Max Möller and William Beare. He worked extensively as a restorer and directed the family's business after his father's retirement in 1975. He was instrumental in the founding of the American Society for the Advancement of Violin Making, now known as the Violin Society of America, and he was a founding member of the American Federation of Violin and Bow Makers, for which he served as president.

Today his son, William Moennig IV, is active in the workshop as a violin maker and restorer. His daughter, Katherine Moennig, is an actor, currently appearing on Showtime's *The L Word*. Mr. Moennig III was the half brother of Blythe and Harry Danner.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

❧

Private Recital: Vitalij Kuprij, piano
Saturday, October 9, 2004
Field Concert Hall, 7:30 p.m.

❧

Pièces de clavecin — Jean-Philippe Rameau (1683 – 1764)
- Le Rappel des oiseaux
- La Villageoise
- La Poule

***Drei Fantasiestücke*, Op. 111** — Robert Schumann (1810 – 1856)
- Sehr rasch, mit leidenschaftlichtem Vortrag
- Ziemlich langsam
- Kräftig und sehr markiert

Sonata No. 8 in C minor, Op. 13, "Pathétique" — Ludwig van Beethoven (1770 – 1827)
- Grave — Allegro di molto e con brio
- Adagio cantabile
- Rondo: Allegro

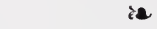
INTERMISSION

Sechs Klavierstücke, Op. 118 — Johannes Brahms (1833 – 1897)
- Intermezzo: Allegro non assai, ma molto appassionato
- Intermezzo: Andante teneramente
- Ballade: Allegro energico
- Intermezzo: Allegretto un poco agitato
- Romanze: Andante
- Intermezzo: Andante, largo e mesto

Études Frédéric Chopin
(1810 – 1849)

Op. 10, No. 5: Vivace
Op. 10, No. 12: Allegro con fuoco
Op. 25, No. 7: Lento
Op. 25, No. 12: Allegro molto con fuoco

Andante spianato et Grande polonaise brillante, Op. 22 Chopin



Biography

Pianist **Vitalij Kuprij**, born in Kiev, Ukraine, has been the recipient of numerous awards and prizes. He won the prestigious first prize as the youngest person to compete in the All-Union Chopin Competition, held in Kazan and the gold medal in both the Kiev Conservatoire Competition and the Poltawa, Ukraine Mykola Lyssenko Competition. In addition, he received first prize in the Geneva Duo Competition for Violin and Piano and the first prize in the Piano 80 and Swiss Youth Competition.

Mr. Kuprij studied piano at an early age with Professor Nina Nayditsch at the famed Kiev Mykola Lyssenko Music Academy for selected students from the U.S.S.R. Prior to coming to the United States, he studied with Rudolf Buchbinder at the Basel Conservatoire in Switzerland. At The Curtis Institute of Music, Mr. Kuprij studied with Gary Graffman. After graduating in 2000, he released his inaugural classical CD, featuring sonatas by Liszt and Chopin.

This past week, Mr. Kuprij performed in Washington, D.C., with James Galway in a collaboration that aired on National Public Radio. Sir James performed the world premiere of Mr. Kuprij's composition *We Are One — A Postcard from Philly*.

Mr. Kuprij will soon release his newest classical CD with Yamaha Records, featuring performances of a variety of works, including some of the world's most beloved composers from the Baroque through Romantic eras, along with his own compositions.

When not traveling or composing, Mr. Kuprij enjoys his time with his wife, Mu Na, a violinist, in their home in Philadelphia.

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

First Student Recital
Monday, October 11, 2004
Field Concert Hall, 8 p.m.

❧

Trio in A minor, Op. 50 — Piotr Ilyich Tchaikovsky (1840 – 1893)
Pezzo elegiaco
Tema con variazioni
Variazione finale e coda

Xi Chen, *violin*
Jonah Kim, *cello*
Yujia Wang, *piano*

Intermission

Sonata, Op. 25, No. 4 — Paul Hindemith (1895 – 1963)
Sehr lebhaft. Markiert und kraftvoll
Sehr langsame Viertel

Yoon-Ji Kang, *viola*
Meng-Chieh Liu, *piano*

Quintet in E-flat major, Op. 97 Antonin Dvořák
(1841 – 1904)

Allegro non tanto
Allegro vivo
Larghetto
Finale: Allegro giusto

Jung-Min Amy Lee, *violin*
Hye-Jin Kim, *violin*
Marvin Moon, *viola*
Steven Tenenbom, *viola*
Earl Lee, *cello*

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Prior to this evening's program, members of the Director's Circle of the Leopold Stokowski Society are invited to join Mr. Graffman in his office for a glass of champagne to toast the new season of student recitals. Thank you to all of the Friends of Curtis, whose generosity supports the education of our students.

The Tchaikovsky trio was prepared by Joseph Silverstein.

The Dvořák quintet was prepared by Steven Tenenbom.

Xi Chen from Shenyang, China, is a student of Joseph Silverstein and entered Curtis in 2003.

Yoon-Ji Kang from Seoul, Korea, is a student of Roberto Díaz and entered Curtis in 2002.

Hye-Jin Kim from Sung Nam, Korea, is a student of Ida Kavafian and Jaime Laredo and entered Curtis in 2000.

Jonah Kim from Seoul, Korea, is a student of Orlando Cole and Peter Wiley and entered Curtis in 2000.

Earl Lee from Yeosu, Korea, is a student of Orlando Cole and Peter Wiley and entered Curtis in 2000.

Jung-Min Amy Lee from Seoul, Korea, is a student of Ida Kavafian and entered Curtis in 1999.

Yujia Wang from Beijing, China, is a student of Gary Graffman and entered Curtis in 2002.

Marvin Moon (Viola '03)

Meng-Chieh Liu ('93), faculty, resident pianist

Steven Tenenbom (Viola '79), faculty

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❧

Next Student Recital

Wednesday, October 13, 2004
Field Concert Hall, 8 p.m.

Brahms	**Trio in A minor, Op. 114** Alexander Bedenko, clarinet Eugena Chang, cello Meng-Chieh Liu, piano ('93)
Grieg	**Sonata No. 3 in C minor, Op. 45** Johanna Koelmel, violin Susanne Son, piano ('93)
Liebermann	**Concerto for Flute and Orchestra, Op. 39** Bianca Rose Garcia, flute Christina Anum-Dorhuso, piano ('03)
Tchaikovsky	**Concerto in D major, Op. 35** Bella Hristova, violin Jungeun Kim, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Second Student Recital
Wednesday, October 13, 2004
Field Concert Hall, 8 p.m.

❧

Sonata No. 3 in C minor, Op. 45 — Edvard Grieg (1843 – 1907)
Allegro molto ed appassionato
Allegretto espressivo alla romanza
Allegro animato

Johanna Koelmel, *violin*
Susanne Son, *piano*

Concerto for Flute and Orchestra, Op. 39 — Lowell Liebermann (b. 1961)
Moderato
Molto Adagio
Presto

Bianca Rose Garcia, *flute*
Christina Anum-Dorhuso, *piano*

Concerto in D major, Op. 35 — Piotr Ilyich Tchaikovsky (1840 – 1893)
Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo

Bella Hristova, *violin*
Jungeun Kim, *piano*

Intermission

Trio in A minor, Op. 114 — Johannes Brahms (1833 – 1897)

Allegro
Adagio
Andantino grazioso
Allegro

Alexander Bedenko, *clarinet*
Eugena Chang, *cello*
Meng-Chieh Liu, *piano*

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The Brahms trio was prepared by Meng-Chieh Liu.

Alexander Bedenko from Kharkov, Ukraine, is a student of Donald Montanaro and entered Curtis in 2000.

Eugena Chang from Hacienda Heights, California, is a student of Orlando Cole and Peter Wiley and entered Curtis in 2001.

Bianca Rose Garcia from Salem, New Hampshire, is a student of Jeffrey Khaner and entered Curtis in 2001.

Bella Hristova from Ann Arbor, Michigan, is a student of Ida Kavafian and entered Curtis in 2003.

Johanna Koelmel from Erfurt, Germany, is a student of Joseph Silverstein and entered Curtis in 2002.

Christina Anum-Dorhuso (Piano '03), staff

Susanne Son (Piano '93), staff

Jungeun Kim, staff pianist

Meng-Chieh Liu ('93), faculty, resident pianist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

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Sponsored by generous contributions
from the Curtis alumni of the Detroit Symphony Orchestra.

Next Student Recital

Friday, October 15, 2004: Vocal Class Recital
Field Concert Hall, 8 p.m.

Members of the vocal studies department, accompanied by Susan Nowicki and Donald St. Pierre on piano, perform works by Debussy, Donizetti, Gounod, Korngold, Lehár, Massenet, Mozart, Puccini, Rachmaninoff, Rodrigo, Rossini, Richard Strauss, Stravinsky and Tchaikovsky.

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Third Student Recital
Friday, October 15, 2004
Field Concert Hall, 8 p.m.

❧

***The Rake's Progress,* selections** — Igor Stravinsky (1882 – 1971)

"Here I stand"

Brian Zachary Porter, *tenor*

"I Wish I Were Happy"

Glenn Alamilla, *tenor*
Alexander Tall, *baritone*

"Dies Bildnis ist bezaubernd schön" — Wolfgang Amadeus Mozart (1756 – 1791)
from *Die Zauberflöte*

Brenden Patrick Gunnell, *tenor*

"Bella siccome un angelo" — Gaetano Donizetti (1797 – 1848)
from *Don Pasquale*

Nathan Bachhuber, *baritone*

"Chi il bel sogno di Doretta" — Giacomo Puccini (1858 – 1924)
from *La Rondine*

Rhoslyn Jones, *soprano*

Donald St. Pierre, *piano*

Cuatro madrigales amatorios — Joaquín Rodrigo (1901 – 1999)

Con qué la lavaré
Vos me matásteis
¿De dónde venís, amore?
De los álamos vengo, madre

Ashley Thouret, *soprano*

"Kak mne bol'no," Op. 21, No. 12 — Sergei Rachmaninoff (1873 – 1943)
"Siren'," Op. 21, No. 5
"Vesennie vody," Op. 14, No. 11

Heidi Melton, *soprano*

"Allerseelen," Op. 10, No. 8 — Richard Strauss (1864 – 1949)
"Die Nacht," Op. 10, No. 3
"Mit deinen blauen Augen," Op. 56, No. 4
"Zueignung," Op. 10, No. 1

Samantha Del Gatto, *soprano*

Susan Nowicki, piano

"Una voce poco fa" — Gioachino Rossini (1792 – 1868)
from *Il barbiere di Siviglia*

Elif Ezgi Kutlu, *mezzo-soprano*

"Avant de quitter ces lieux" — Charles Gounod (1818 – 1893)
from *Faust*

Howard Reddy, *baritone*

"Kuda vi udalilis'" — Piotr Ilyich Tchaikovsky (1840 – 1893)
from *Eugene Onegin*

Brian Zachary Porter, *tenor*

***L'elisir d'amore*, selections** — Gaetano Donizetti (1797 – 1848)

"Una furtiva lagrima"

Glenn Alamilla, *tenor*

"Prendi, per me sei libero"

Rinnat Moriah, *soprano*

"Poichè non sono amato"

Rinnat Moriah, *soprano*
Glenn Alamilla, *tenor*

Donald St. Pierre, *piano*

Intermission

"Martern aller Arten" Mozart
from *Die Entführung aus dem Serail*

Lishir Inbar, *soprano*
Donald St. Pierre, *piano*

Trois Ballades de François Villon Claude Debussy
Ballade de Villon à s'amye (1862 – 1918)
Ballade que Villon feit à la requeste de sa mère pour prier Nostre-Dame
Ballade de femmes de Paris

Nathan Bachhuber, *baritone*

"Dein ist mein ganzes Herz" Franz Lehár
from *Das Land des Lächelns* (1870 – 1948)

Brenden Patrick Gunnell, *tenor*

"Mein Sehnen, mein Wähnen" Erich Wolfgang Korngold
from *Die Tote Stadt* (1897 – 1957)

Howard Reddy, *baritone*

"Pronta io son" Donizetti
from *Don Pasquale*

Rhoslyn Jones, *soprano*

Susan Nowicki, *piano*

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Glenn Alamilla (Voice '02) from Queens, New York, is a student of Marlena Kleinman Malas and entered Curtis in 1998.

Nathan Bachhuber from Philadelphia is a student of Marlena Kleinman Malas and entered Curtis in 2004.

Samantha Del Gatto from Fairfield, Connecticut, is a student of Marlena Kleinman Malas and entered Curtis in 2003.

Brenden Patrick Gunnell from Haslett, Michigan, is a student of Joan Patenaude-Yarnell and entered Curtis in 2002.

Lishir Inbar from Pardesia, Israel, is a student of Joan Patenaude-Yarnell and entered Curtis in 2002.

Rhoslyn Jones from Aldergrove, British Columbia, is a student of Marlena Kleinman Malas and entered Curtis in 2004.

Elif Ezgi Kutlu from St. Louis is a student of Cynthia Hoffman and entered Curtis in 2004.

Heidi Melton from Rochester, New York, is a student of Joan Patenaude-Yarnell and entered Curtis in 2004.

Rinnat Moriah from Berlin is a student of Patricia McCaffrey and entered Curtis in 2004.

Brian Zachary Porter from Bloomfield Hills, Michigan, is a student of Steven Smith and entered Curtis in 2003.

Howard Reddy from Carlow, Ireland, is a student of Marlena Kleinman Malas and entered Curtis in 2000.

Alexander Tall from Cresskill, New Jersey, is a student of Marlena Kleinman Malas and entered Curtis in 2002.

Ashley Thouret from Toronto is a student of Joan Patenaude-Yarnell and entered Curtis in 2004.

Susan Nowicki, opera and voice coach

Donald St. Pierre, opera and voice coach

THE CURTIS INSTITUTE OF MUSIC



Celebrating its 80th Year

Curtis Vocal Studies Department
Friday, October 15, 2004

Please hold all applause until the end of each set. Thank you.

"Dies Bildnis ist bezaubernd schön" from *Die Zauberflöte*
Music by Wolfgang Amadeus Mozart
Text by Emanuel Schikaneder

Dies Bildnis ist bezaubernd schön,
Wie noch kein Auge je geseh'n!
Ich fühl' es, wie dies Götterbild
Mein Herz mit neuer Regung füllt.
Dies' etwas kann ich zwar nicht
nennen,
Doch fühl' ich's hier wie Feuer brennen.
Soll die Empfindung Liebe sein?
Ja, ja, die Liebe ist's allein.
O, wenn ich sie nur finden könnte!
O, wenn sie doch schon vor mir stände!
Ich würde, würde, warm und rein,
Was würde ich? Ich würde sie voll
Entzücken
An diesen heissen Busen drücken
Und ewig wäre sie dann mein.

This likeness is enchantingly lovely,
As no eye has ever beheld!
I feel it, as this heavenly picture
My heart with new emotion fills.
This something I can not name,
Yet I feel it here like fire burning.
Can the feeling be love?
Yes, yes, love it is alone.
O, if only I could find her!
O, if only she were standing before me!

I would, would, warmly and chastely,
What would I do? I would thoroughly
charm her,
Press her to my glowing breast
And she would be mine forever.

Translation by Lea F. Frey (blfrey@earthlink.net)

"Bella siccome un angelo" from *Don Pasquale*
Music by Gaetano Donizetti
Text by Gaetano Donizetti and Giacomo Ruffini

Bella siccome un angelo
In terra pellegrino.
Fresca siccome un giglio
Che s'apre sul mattino.
Occhio che parla e ride,
Sguardo che i cor conquide,
Chioma che vince l'ebano,
Sorriso incantator!

Beautiful as an angel
On earth as a pilgrim.
Fresh as a lily
That opens upon morning.
Eyes that speak and laugh,
Glances that conquer the heart,
Hair that surpasses ebony,
Enchanting smile!

Alma innocente, ingenua,
Che se medesma ignora.
Modestia impareggiabile
Bontá che v'innamora.
Ai miseri pietoso,
Gentil, dolce, amoroso!
Il ciel l'ha fatta nascere
Per far beato un cor!

A soul innocent and ingenuous
That ignores itself.
Modesty incomparable
Goodness that makes one fall in love.
To the poor piteous,
Gentle, sweet, loving!
Heaven made her be born
To make a heart beat!

Translation by Robert Glaubitz (ariaman@aria-database.com)

"Chi il bel sogno di Doretta" from *La Rondine*
Music by Giacomo Puccini

Translation not available.

Cuatro madrigales amatorios
Music by Joaquín Rodrigo

1.) Con qué la lavaré (With what shall I wash?)
Text by Blanca Maria Martinez Seoane

¿Con qué la lavaré
la tez de la mi cara?
¿Con qué la lavaré,
Que vivo mal penada?
Lávanse las casadas
con agua de limones:
lávome yo, cuitada,
con penas y dolores.
¿Con qué la lavaré,
Que vivo mal penada?

With what shall I wash the complexion of my face?
With what shall I wash, I who live deeply pained.
The married women wash with water of lemons,
I, grieved, wash myself with pain and suffering.

2.) Vos me matásteis (You have killed me)
Text by Celia Lang

Vos me matásteis,
niña en cabello,
vos me habéis muerto.
Riberas de un río
ví moza vírgen,
Niña en cabello,
vos me matásteis,
Niña en cabello,
vos me habéis muerto.

You have killed me,
girl with flowing hair,
You have made me die.
On the shore of a river
I saw a virgin maid,
A girl with flowing hair.
You have killed me,
you have made me die.

3.) ¿De dónde venís, amore? (From where have you come, love?)
Text by Maria Angeles Morales

¿De dónde venís, amore?
Bien sé yo de dónde.
¿De dónde venís, amigo?
Fuere yo testigo!
Ah ah ah! Bien sé yo de donde!

From where have you come, love?
I know very well from where.
From where have you come, friend?
I was a witness.
Ah ha ha! I know very well from where!

Translation by Steuart Allin

4.) De los álamos vengo, madre (From the poplar grove I've come, mother)
Text by Carmen Perez Durias

De los álamos vengo, madre,
de ver cómo los menea el aire.
De los álamos de Sevilla,
de ver a mi linda amiga,

From the poplar trees I've come, mother,
To see how the breeze stirs them.
From the poplars in Seville,
To see my beautiful love.

Translation by Steuart Allin

Music by Sergei Rachmaninoff:

"Kak mne bol'no," Op. 21, No. 12 (How much it hurts)
Text by G. Galina

Kak mne bol'no, kak khochetsja zhit'...
Kak svezha i dushista vesna!
Net! ne v silakh ja serdca ubit'
V″etu noch' golubuju bez sna.

How much it hurts, how much I want to be alive...
How fresh and fragrant is the spring!
No! I can't bridle my heart
On this sleepless blue night.

Khot'-by starost' prishla poskorej,
Khot'-by inej v kudrjakh zablestel,
Chto-b ne pel dlja menja solovej,
Chtoby les dlja menja ne shumel,

If only old age could come sooner,
If only the hoar could glitter in my hair,
So that the nightingale would stop singing for me,
So that the forest would not rustle for me,

Chtoby pesn' ne rvalas' iz dushi
Skvoz' sireni v shirokuju dal',
Chtoby ne bylo v″etoj tishi
Mne chego to muchitel'no zhal'!

So that a song in my soul would not strive
To fly though the lilacs far away,
So that in this peace
I would not so painfully regret something missing!

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"Siren'," Op. 21, No. 5 (Lilacs)
Text by Ekaterina Beketova

Po utru, na zare,
Po rosistoj trave,
Ja pojdu svezhim utrom dyshat';
I v dushistuju ten',
Gde tesnitsja siren',
Ja pojdu svoje schast'je iskat'...

In the morning, at daybreak,
over the dewy grass,
I will go to breathe the crisp dawn;
and in the fragrant shade,
where the lilac crowds,
I will go to seek my happiness...

V zhizni schast'je odno

In life, only one happiness

Mne najti suzhdeno,
I to schast'je v sireni zhivjot;
Na zeljonykh vetvjakh,
Na dushistykh kistjakh
Mojo bednoje schast'je cvetjot...

it was fated for me to discover,
and that happiness lives in the lilacs;
in the green boughs,
in the fragrant bunches,
my poor happiness blossoms...

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"Vesennie vody," Op. 14, No. 11 (Spring Streams)
Text by Fyodor Ivanovich Tyutchev

Jeshchjo v poljakh belejet sneg,
A vody uzh vesnoj shumjat,
Begut i budjat sonnyj breg,
Begut i bleshchut, i glasjat.

Oni glasjat vo vse koncy:
"Vesna idet,
Vesna idet!
My molodoj vesny goncy,
Ona nas vyslala vperjod.
Vesna idet,
Vesna idet!"
I tikhikh, teplykh majskikh dnej
Rumjanyj, svetlyj khorovod
Tolpitsja veselo za nej.

The fields are still covered with white snow.
But the streams are already rolling in a spring mood,
Running and awakening the sleepy shore,
Running and glittering and announcing loudly.

They are announcing loudly to every corner:
"Spring is coming,
Spring is coming!
We are the messengers of young Spring,
She has sent us to come forward,
Spring is coming,
Spring is coming!"
And the quiet, warm May days
Follow her, merrily crowded
Into the rosy, bright dancing circle.

Translation copyright © Yuri Mitelman

Music by Richard Strauss:

"Allerseelen," Op. 10, No. 8 (All Souls' Day)
Text by Hermann von Gilm zu Rosenegg

Stell auf den Tisch die duftenden Reseden,
Die letzten roten Astern trag herbei,
Und laß uns wieder von der Liebe reden,
Wie einst im Mai.

Gib mir die Hand, daß ich sie heimlich

Place on the table the fragrant mignonettes,
Bring inside the last red asters,
and let us speak again of love,
as once we did in May.

Give me your hand, so that I can press it secretly;

drücke
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.

Es blüht und funkelt heut auf jedem Grabe,
Ein Tag im Jahr ist ja den Toten frei,
Komm an mein Herz, daß ich dich wieder habe,
Wie einst im Mai.

and if someone sees us, it's all the same to me.
Just give me your sweet gaze,
as once you did in May.

Flowers adorn today each grave, sending off their fragrances;
one day in the year are the dead free.
Come close to my heart, so that I can have you again,
as once I did in May.

Translation copyright © by Emily Ezust, based on a text in German by Hermann von Gilm zu Rosenegg

"Die Nacht," Op. 10, No. 3 (The Night)
Text by Hermann von Gilm zu Rosenegg

Aus dem Walde tritt die Nacht,
Aus den Bäumen schleicht sie leise,
Schaut sich um im weitem Kreise,
Nun gib acht.

Alle Lichter dieser Welt,
Alle Blumen, alle Farben
Löscht sie aus und stiehlt die Garben
Weg vom Feld.

Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stromes,
Nimmt vom Kupferdach des Domes
Weg das Gold.

Ausgeplündert steht der Strauch,
Rücke näher, Seel an Seele;
O die Nacht, mir bangt, sie stehle
Dich mir auch.

Night steps out of the woods,
And sneaks softly out of the trees,
Looks about in a wide circle,
Now beware.

All the lights of this earth,
All flowers, all colors
It extinguishes, and steals the sheaves
From the field.

It takes everything that is dear,
Takes the silver from the stream,
Takes away, from the cathedral's copper roof,
The gold.

The shrubs stand plundered,
Draw nearer, soul to soul;
Oh, I fear the night will also steal
You from me.

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"Mit deinen blauen Augen," Op. 56, No. 4 (With your blue eyes)
Text by Heinrich Heine

Mit deinen blauen Augen
Siehst du mich lieblich an,
Da ward mir so träumend zu Sinne,
Daß ich nicht sprechen kann.

An deinen blauen Augen
Gedenk' ich allerwärts:
Ein Meer von blauen Gedanken
Ergießt sich über mein Herz.

With your blue eyes
You look at me lovingly,
Then my senses grow so dreamy
That I cannot speak.

Of your blue eyes
I am reminded everywhere:
A sea of blue thoughts
Pours forth over my heart.

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"Zueignung," Op. 10, No. 1 (Dedication)
Text by Hermann von Gilm zu Rosenegg, "Habe dank," from Letzte Blätter

Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle,
Liebe macht die Herzen krank,
Habe Dank.

Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.

Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
heilig, heilig an's Herz dir sank,
Habe Dank.

Yes, you know it, dearest soul,
How I suffer far from you,
Love makes the heart sick,
Have thanks.

Once I, drinker of freedom,
Held high the amethyst beaker,
And you blessed the drink,
Have thanks.

And you exorcised the evils in it,
Until I, as I had never been before,
Blessed, blessed sank upon your heart,
Have thanks.

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"Una voce poco fa" from *Il barbiere di Siviglia*
Music by Gioachino Rossini
Text by Cesare Sterbini

Una voce poco fa
qui nel cor mi risuonò;
il mio cor ferito è già,
e Lindor fu che il piagò.
Sì, Lindoro mio sarà;
lo giurai, la vincerò.
Il tutor ricuserà,
io l'ingegno aguzzerò.
Alla fin s'accheterà

A voice has just
echoed here into my heart
my heart is already wounded
and it was Lindoro who shot.
Yes, Lindoro will be mine
I've swore it, I'll win.
The tutor will refuse,
I'll sharpen my mind
finally he'll accept,

e contenta io resterò.
Sì, Lindoro mio sarà;
lo giurai, la vincerò.
Io sono docile, son rispettosa,
sono obbediente, dolce, amorosa;
mi lascio reggere, mi fo guidar.
Ma se mi toccano dov'è il mio debole
sarò una vipera e cento trappole
prima di cedere farò giocar.

and happy I'll rest.
Yes, Lindoro will be mine
I've swore it, I'll win.
I'm gentle, respectful
I'm obedient, sweet, loving;
I let be ruled, I let be guided.
But if they touch where my weak spot is
I'll be a viper and a hundred traps
before giving up I'll make them fall.

Translation by Gabriel Huaroc (ghuaroc@usm.edu.ec)

"Avant de quitter ces lieux" from *Faust*
Music by Charles Gounod
Text by Jules Barbier and Michel Carrè

O sainte médaille,
Qui me vient de ma soeur,
Au jour de la bataille,
Pour écarter la mort,
Reste sur mon coeur.

O, holy medal
Which comes to me from my sister,
On the day of battle,
To guard against death,
Stay on my heart.

Avant de quitter ces lieux,
Sol natal de mes aïeux
A toi, Seigneur et Roi des cieux,
Ma soeur je confie.
Daigne de tout danger
Toujours, toujours la proteger,
Cette soeur si chérie
daigne de tout danger la proteger,
Daigne la protéger de tout danger!

Before leaving this place,
Native soil of my ancestors,
To you, Lord and King of Heaven,
My sister I entrust.
Deign from all danger
Always, always to protect her,
This sister, so dear,
Deign from all danger to protect her,
Deign to protect her from all danger!

Délivré d'une triste pensée
J'irai chercher la gloire,
La gloire au sein des ennemis,
Le prémier,le plus brave,
Au fort de la mèlée,
J'irai combattre pour mon pays,
Et si, vers lui, Dieu me rappelle,
Je veillerai sur toi fidèle,
Ô Marguerite!
Avant de quitter ses lieux,
Sol natale de mes aïeux,
A toi, Seigneur et Roi des cieux,
Ma soeur je confie!
Ô Roi des cieux, jette les yeux,
Protège Marguerite, Roi des cieux!

Delivered from a sad thought,
I will go in search of glory,
Glory in the midst of enemies,
The first, the bravest,
In the heat of the fray,
I will go to do combat for my country,
And if, to him, God calls me back,
I will watch over you loyally,
Oh, Marguerite!
Before leaving this place,
Native soil of my ancestors,
To you, Lord and King of Heaven,
I entrust my sister!
Oh King of Heaven, look down (on her)
Protect Marguerite, King of Heaven!

Translation by Lea Frey, blfrey@earthlink.net

"Kuda vi udalilis'" from *Eugene Onegin*
Music by Piotr Ilyich Tchaikovsky
Text by Peter Illyich Tchaikovsky and Konstantin Shilovsky, based on Pushkin's poem

Kudà, kudà, kudà vi udalitis,
vesni moyei zlatiye dni?
Shto dyen griadushki mnye gotovit?
Yevo moi vzor naprasno lovit:
v glubokoi mglye tayitsa on!
Nyet muzhadi; prav sudbi zakon!
Paddu li ya, streloy pronzyonni,
il mimo proletitona,
vsyo blago; bdieniya i sna
prikhodit cias opredelyonni!
Blagoslovyen i dyen zabot,
blagoslovyen i tmi prikhod!
Blesnyeot zautra luch dennitsi
i zayigrayet yarki dyen,
a ya, bit mozhet, ya grobnitsi
saidu v tayinstvennuyu syen!
I pamyat yunovo poeta
poglatit myedlanneya Lyeta.
Zabudet mir menya; no ti!
Ti!... Olga...
Skhazi,
pridyosh li, dyeva krasoti,
slezu prolit nad rannei urnoi
i dumat: on menya lyubil!
On mnye yedinoi posyatil
rassvyet pecialni zhizni burnoi,
akh, Olga, ya tebya lyubil!
Serdyechni drug , zhelanni drug ,
pridì, pridì! Zhelanni drug,
pridì, ya tvoi suprùg, pridì,pridì!
Ya zhdu tebya, zhelanny drug,
pridì, pridì; ya tvoi suprùg!
Kuda, kuda, kuda vi udalitis,
zlatye dni, zlatye dni moyey vesni?

Transliteration by Ugo Berardi
(pro.ugo@tin.it)

Where have you gone, o golden days of my spring?
What does the day coming have in store for me?
It escapes my eyes, it is hidden!
Shall I fall to the deadly arrow, or will it pass by?
All for better, there is a pre-determined time
For life and for sleep
Blessed is a day of simple tasks
And blessed is the day of troubles.
Will the day beam shine in the morning
And the bright day shall reign
And I, well, will I, perhaps, will descend
Into mysterious darkness of my fatal tomb?
And the memory of a strange poet will fall into Abyss.
The world shall forget me, but you, you, Olga!
Tell me, will you, the maiden of beauty,
come to shed a tear
Over the early urn
And think "he loved me, he devoted to me
The gloomy dawn of a troubled life!"
Ah Olga, I did love you,
To you alone I devoted
The gloomy dawn of my troubled life.
Yes Olga, I did love you!
My wonderful friend, my dear friend,
Come, for I am your husband...
Where have you gone, oh golden days of my spring?

Translation by Stephen Ettinger
(ettinger@ucar.edu)

Music by Gaetano Donizetti: *L'elisir d'amore*, selections
Text by Felice Romani

"Una furtiva lagrima"

Una furtiva lagrima	A sullen and secretive tear
negli occhi suoi spuntò...	That started there in her eye...
quelle festose giovani	Those socializing bright young things
invidiar sembrò...	Seemed to provoke its envy...
Che più cercando io vo?	What more searching need I do?
M'ama, lo vedo.	She loves me, that I see.
Un solo istante i palpiti	For just one moment the beating
del suo bel cor sentir!	Of her hot pulse could be felt!
Co' suoi sospir confondere	With her sighing confounding
per poco i miei sospir!	Momentarily my sighs!
Cielo, si può morir;	Oh God, I shall expire;
di più non chiedo.	I can't ask for more.

Translation by Stephen McCloskey (S.McCloskey@ulst.ac.uk)

"Prendi, per me sei libero"

Prendi, per me sei libero	Take it, because of me you are free
Resta nel suol natio	Stay on your native soil
Non v'ha destin si rio	There is not destiny for you so bitter
Che non si cangi un di. Resta!	That will not change one day. Stay!
Qui dove tutti t'amano	Here where everyone loves you
Saggio, amoroso, onesto	Wise, loving, honest
Sempre scontento e mesto	Always unhappy and miserable
No, non sarai cosi.	No, you will not always be that way.

Translation by Naomi Gurt Lind (omigurt@shell2.shore.net)

"Poichè non sono amato"

	NEMORINO:
La voilà ... Oh! comme	Here she is ... how her
l'amour naissant la rend	beauty has increased with
plus belle encore.	her growing love.
Je continue à jouer l'indifférent,	I shall continue to be indifferent until
jusqu'à ce qu'elle vienne s'expliquer.	she comes to explain herself.
	ADINA:
Nemorino! ... Eh bein?	Nemorino! ... Well, then?
Dis-moi: pourquoi pars-tu?	Tell me: why are you leaving? Why
Pourquoi as-tu décidé de te faire soldat?	have you decided to enlist as a soldier?
	NEMORINO:
Pourquoi? Parce que j'ai voulu voir si ce	Why? Because I wanted to see if I could

faisant je jpouvais améliorer mon sort.

improve my fate in this way.

ADINA:

Ta vie et ta personne nous sont chères.

Your person and your life are dear to us.

J'ai racheté le contrat que tu as signé avec Belcore.

I brought your contract from Belcore.

NEMORINO:

Vous avez fait cela! ... (Après tout, c'est naturel, c'est un geste d'amour.)

You did that! ... (It is a natural act of love.)

(Maintenant voilà qu'elle s'explique.)

(Now she is explaining.)

ADINA:

Adieu!

Farewell!

NEMORINO:

Quoi! Vous me laissez?

What! You are leaving me?

ADINA:

Oui, je mien vais.

Yes, I am.

NEMORINO:

N'avez-vous rien d'autre à me dire?

Haven't you anything else to tell me?

ADINA:

Rien d'autre.

Nothing else.

NEMORINO:

Eh bien! voici. Puisque vous ne m'aimez pas, je veux mourir soldat; si le docteur S'est jouè de moi, il n'ya a plus de paix possible pour moi.

Well then. Since you do not love me, I want to die a soldier; if the doctor has cheated me, there is no more peace for me.

ADINA:

Ah! il a été sincère envers toi si tu en crois mon coeur. Sache-le bien, enfin, sache que tu m'es rès cher.

Ah! he told you the truth, if you believe in my heart you are very dear to me, you may know it as last.

NEMORINO:

Moi!

I!

ADINA:

Qui, tu m'es cher et je t'aime, je t'aime.

Yes, you are dear to me and I love you, I love you.

NEMORINO:

Tu m'aimes? Vraiment?

You love me? Yes?

ADINA:

Oui, je t'aime, je t'aime, je t'aime!

Yes, I love you, I love you, I love you!

NEMORINO:

Oh! joie indicible!

Oh! joy beyond words!

ADINA:

Autant je t'ai rendu misérable, autant maintenant je veux te rendre heureux.

Because I have made you miserable in the past, now I want to make you happy.

NEMORINO:

Tu m'aimes? Alors le docteur ne m'a pas trompé.

You love me? So the doctor did not cheat me.

ADINA:

Non.

No.

NEMORINO:

Oh! joie indicible!

Oh! joy beyond words!

ADINA:

Maintenant, je veux te rendre heureux.

Now I want to make you happy.

NEMORINO:

Oh! joie!

Oh! joy!

ADINA:

Oublie ma rigueur; je te jure un amour éternel.

Forget about my cruelty; I swear to love you eternally.

Translation by Nico Castel.

"Martern aller Arten" from *Die Entführung aus dem Serail*
Music by Wolfgang Amadeus Mozart
Text by Christoph Friedrich Bretzner, revised by Gottlieb Stephanie Jr.

Martern aller Arten
Mögen meiner warten,
Ich verlache Qual und Pein.
Nichts soll mich erschüttern.
Nur dann würd' ich zittern,
Wenn ich untreu könnte sein.
Lass dich bewegen, verschone mich!
Des Himmels Segen belohne dich!
Doch du bist entschlossen.
Willig, unverdrossen,
Wähl ich jede Pein und Not.
Ordne nur, gebiete,
Lärme, tobe, wüte,
Zuletzt befreit mich doch der Tod.

Tortures of every kind
may await me;
I scorn torment and pain.
Nothing will shake my resolve;
I would tremble only
if I were untrue to him.
Be moved to pity, spare me!
The heaven's blessing shall reward you!
But you are determined.
Willingly, unflinchingly
I accept every pain and grief.
Then order, command,
bluster, roar and rage!
death will liberate me in the end.

Translation by Camila Argolo Freitas Batista (camila@infonet.com.br)

Trois Ballades de François Villon
Music by Claude Debussy
Text by François Villon

1. Ballade de Villon à s'amye (Ballad of Villon to his love)

Faulse beauté, qui tant me couste cher,
Rude en effect, hypocrite doulceur,
Amour dure, plus que fer, à mascher;
Nommer que puis de ma deffaçon seur.

False beauty, for whom I pay so great a price,
Harsh, in truth, behind a mask of sadness,

Charme felon, la mort d'ung povre cueur,
Orgueil mussé, qui gens met au mourir,
Yeulx sans pitié! ne veult droict de rigueur
Sans empirer, ung povre secourir?

Mieulx m'eust valu avoir esté crier
Ailleurs secours, c'eust esté mon bonheur:
Rien ne m'eust sceu de ce fait arracher;
Trotter m'en fault en fuyte à deshonneur.
Haro, haro, le grand et le mineur!
Et qu'est cecy? mourray sans coup ferir,
Ou pitié peult, selon ceste teneur,
Sans empirer, ung povre secourir.

Ung temps viendra, qui fera desseicher,
Jaulnir, flestrir, vostre espanie fleur:
J'en risse lors, se tant peusse marcher,
Mais las! nenny: ce seroit donc foleur,
Vieil je seray; vous, laide et sans couleur.
Or, beuvez, fort, tant que ru peult courir.
Ne donnez pas à tous ceste douleur
Sans empirer, ung povre secourir.

Prince amoureux, des amans le greigneur,
Vostre mal gré ne vouldroye encourir;
Mais tout franc cueur doit, par Nostre Seigneur,
Sans empirer, ung povre secourir.

A love that's tougher to chew than steel,
I name you sister of my undoing.
Criminal charm, death of my poor heart,
Hidden pride that sends folk to their destruction,
Eyes devoid of pity — will not Justice
Help a poor man without crushing him?

It had ben better to have begged
For help elsewhere, it might have made me happy.
Nothing could snatch me from this fate.
Now I must retreat in shame.
Help me, help me, one and all!
But what? Am I to die and not strike a blow?
Or will Pity, softened by these sad words,
Help a poor man without crushing him?

A time will come that will dry up,
Fade, and wither your full-blown flower;
Then I shall laugh, if I can still walk.
But alas! Nay — that would be folly:
I shall be old; you ugly and wan.
So drink deep, while the river still runs.
Give this pain to no one else —
Help a poor man without crushing him.

Prince of lovers, greatest of them all,
I had sooner not incur your wrath,
But every honest heart should, by Our Lord,
Help a poor man without crushing him.

Translation by Timothy Le Van.

2. Ballade que Villon feit à la requeste de sa mère pour prier Nostre-Dame

Dame du ciel, regente terrienne,
Emperière des infernaulx palux,
Recevez-moy, vostre humble chrestienne,
Que comprinse soye entre vos esleuz,
Ce non obstant qu'oncques riens ne valuz.

Lady of Heaven, regent of earth,
Empress of the infernal swamps,
Take me, your humble Christian,
To be numbered among your elect,
Though my worth has been as nothing.
Your mercy, my lady and my mistress,
Is much greater than my sinfulness,

Les biens de vous, ma dame et ma maistresse,
Sont trop plus grans que ne suys pecheresse,
Sans lesquelz bien ame ne peult
Merir n'avoir les cieulx,
Je n'en suis mentèresse.
En ceste foy je vueil vivre et mourir.

À vostre Filz dictes que je suys sienne;
De luy soyent mes pechez aboluz:
Pardonnez-moy comme à l'Egyptienne,
Ou comme il feut au clerc Theophilus,
Lequel par vous fut quitte et absoluz,
Combien qu'il eust au diable faict promesse.
Preservez-moy que je n'accomplisse ce!
Vierge portant sans rompure encourir
Le sacrement qu'on celebre à la messe.
En ceste foy je vueil vivre et mourir.

Femme je suis povrette et ancienne,
Qui riens ne sçay, oncques lettre ne leuz;
Au moustier voy dont suis paroissienne,
Paradis painct où sont harpes et luz,
Et ung enfer où damnez sont boulluz:
L'ung me faict paour, l'aultre joye et liesse.

La joye avoir faismoy, haulte Deesse,
A qui pecheurs doibvent tous recourir,
Comblez de foy, sans faincte ne paresse.
En ceste foy je vueil vivre et mourir.

Translation by Timothy Le Van

Without it no soul can merit
Nor enter Heaven, I do not lie.
In this faith I wish to live and die.

Say to your Son that I am his,
By him may my sins be pardoned.
May he forgive me as he forgave the Egyptian woman,
Or the clerk Theophilus,
Who was acquitted and absolved by you,
Though he had made a pact with Satan.
Preserve me from doing such a thing,
Virgin, who bore without incurring blemish
The sacrament we celebrate at mass.
In this faith I wish to live and die.
I am a poor old woman,
Ignorant and unlettered.
In my parish church I see
A painted paradise with harps and lutes,
And a hell where the damned are boiled:
One fills me with fright, the other with joy and bliss.

Let me have that joy, high Goddess,
To whom all sinners in the end must come,
Full of faith, without hypocrisy or sloth.
In this faith I wish to live and die.

3. Ballade de femmes de Paris

Quoy qu'on tient belles langagières
Florentines, Veniciennes,
assez pour estre messaigières,
Et mesmement les anciennes;
Mais, soient Lombardes, Romaines,
Genevoises, à mes perils,
Piemontoises, Savoysiennes,
Il n'est bon bec que de Paris.

Though they be reckoned good talkers,
Florentine and Venetian women,
Good enough to be go-betweens,
Even the ancient women too;
And be they Lombards or Romans
Or Genovese, I say to my peril,
Or piedmontese or Savoyards —
There's no tongue like a Parisian one.

De beau parler tiennent chayeres,
Ce dit-on Napolitaines,
Et que sont bonnes cacquetières
Allemandes et Bruciennes;
Soient Grecques, Egyptiennes,
De Hongrie ou d'aultre païs,
Espaignolles ou Castellannes,
Il n'est bon bec que de Paris.

Brettes, Suysses, n'y sçavent guèrres,
Ne Gasconnes et Tholouzaines;
Du Petit Pont deux harangères
Les concluront, et les Lorraines,
Anglesches ou Callaisiennes,
(Ay-je beaucoup de lieux compris?)
Picardes, de Valenciennes...
Il n'est bon bec que de Paris.

Prince, aux dames parisiennes,
De bien parler donnez le prix;
Quoy qu'on die d'Italiennes,
Il n'est bon bec que de Paris.

Chairs in the art of fine chatter, they say,
Are held by the women of Naples,
While those from Germany and Prussia
Are very good at prattle.
Yet be they Greek, Egyptian,
From Hungary or other lands,
Spanish or Catalonian —
There's no tongue like a Parisian one.

Bretons and Swiss are mere beginners,
Like Gascons and Toulousians;
Two jabberers on the Petit Pont
Would silence them, and Lorrainers, too,
And women from England and from Calais (I've named a lot of places, eh?)
From Picardy and Valencienne ...
There's no tongue like a Parisian one.

Prince, to the ladies of Paris
Present the prize for fine chatter;
Whatever is said of Italians,
There's no tongue like a Parisian one.

Translation by Timothy Le Van

"Dein ist mein ganzes Herz" from *Das Land des Lächelns* (My whole heart is yours!)
Music by Franz Lehár
Text by Heinz Rudolf Kunze

Dein ist mein ganzes Herz!
Wo du nicht bist, kann ich nicht sein.
So, wie die Blume welkt,
wenn sie nicht küßt der Sonnenschein!
Dein is mein schönstes Lied,
weil es allein aus der Liebe erblüht.
Sag' mir noch ecinmal, mein einzig Lieb,
o sag' noch einmal mir: Ich hab' dich lieb!

Wohin ich immer gehe,
Ich fühle deine Nähe.
Ich möchte deinen Atem trinken
Und betend dir zu Füßen sinken,
Dir, dir allein! Wie wunderbar

My whole heart is yours!
I cannot live without you —
I am like the flower that fades
without the kiss of sunshine!
My sweetest song is yours,
for its springs from love alone.
Say it once more, my one and only love,
say it once more: I love you!

Wherever I go,
I feel you near me.
I should like to drink your breath
and sink imploring at your feet —
yours, yours alone! How wonderful
your shining hair is!
Your lovely, radiant gaze

Ist dein leuchtendes Haar!
Traumschön und sehnsuchtsbang
Ist dein strahlender Blick.
Hör' ich der Stimme Klang,
Ist es so wie Musik.
Dein is mein ganzes Herz? ...

is full of dreams and anxious longing.
When I hear your voice,
it is like music.
My whole heart is yours! ...

Translation courtesy of EMI Records Limited.

"Mein Sehnen, mein Wähnen" from *Die Tote Stadt*
Music by Erich Wolfgang Korngold
Text by Paul Schott

Mein Sehnen, mein Wähnen,
es träumt sich zurück.
Im Tanze gewann ich,
verlor ich mein Glück.
Im Tanze am Rhein,
bei Mondenschein,
gestand mirs aus Blau-aug
ein inniger Blick,
Gestand mirs ihr bittend Wort:
o bleib, o geh mir nicht fort,
bewahre der Heimat
still blühendes Glück.

Mein Sehnen, mein Wähnen,
es träumt sich zurück.
Zauber der Ferne
warf in die Seele den Brand,
Zauber des Tanzes lockte,
ward Komödiant.
Folgt ihr, der Wundersüssen,
lernt unter Tränen küssen.
Rausch und Not,
Wahn und Glück:
Ach,das ist Gauklers Geschick.

Mein Sehnen, mein Wähnen,
es träumt sich zurück.

My yearning, my obsession,
they take my back in dreams.
In the dance I once obtained it,
Now I've lost my happiness.
While dancing on the Rhein
in the moonlight,
she confessed to me with a loving
look in her blue eyes,
Confessed to me with her pleading
words:
O stay, don't go far away,
preserve the memory of your
homeland's
peaceful, flourishing happiness.

My yearning, my obsession,
they take me back in dreams.
The magic of things far away
brings a burning ot my soul
The magic of the dance lured me,
and I was then Pierrot.
I followed her, my wonderful
sweetheart,
and learned from tears to kiss.
Intoxication and misery,
Illusion and happiness:
Ah, this is a clown's destiny.

My yearning, my obsession,
they take me back in dreams.

Translation by Hank Hammert (DietHam@concentric.com)

"Pronta io son" from *Don Pasquale*
Music by Gaetano Donizetti

Translation not available.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Fourth Student Recital
Monday, October 18, 2004
Field Concert Hall, 8 p.m.

❧

Suite No. 5 in C minor, BWV 1011 — Johann Sebastian Bach (1685 – 1750)
- Prélude
- Allemande
- Courante
- Sarabande
- Gavotte I and II
- Gigue

Michael Haas, *cello*

Sonata in F, Op. 11, No. 4 — Paul Hindemith (1895 – 1963)
- Fantasie: Ruhig —
- Thema mit Variationen: Ruhig und einfach wie ein Volkslied —
- Finale (mit Variationen): Sehr lebhaft

Mark Holloway, *viola*
Elena Jivaeva, *piano*

INTERMISSION

Introduction et rondo capriccioso, Op. 28 — Camille Saint-Saëns (1835 – 1921)

Solenne Païdassi, *violin*
Jungeun Kim, *piano*

Quintet No. 2 in A major, Op. 81 — Antonin Dvořák (1841 – 1904)

Allegro ma non tanto
Dumka: Andante con moto
Scherzo (Furiant): Molto vivace
Finale: Allegro

Ang Cheng, *violin*
Hannah Choi, *violin*
Yoon-Ji Kang, *viola*
Eugena Chang, *cello*
Miao Hou, *piano*

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

The Bach suite was prepared by David Soyer.

The Dvořák quintet was prepared by Meng-Chieh Liu.

Eugena Chang from Hacienda Heights, California, is a student of Orlando Cole and Peter Wiley and entered Curtis in 2001.

Ang Cheng from Shanghai, China, is a student of Aaron Rosand and entered Curtis in 2000.

Hannah Choi from Taejon, Korea, is a student of Jaime Laredo and Yumi Ninomiya Scott and entered Curtis in 2002.

Michael Haas from Windsor, Connecticut, is a student of David Soyer and entered Curtis in 2001.

Mark Holloway from Oceanside, New York, is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2002.

Miao Hou from Shenyang, China, is a student of Seymour Lipkin and entered Curtis in 2000.

Yoon-Ji Kang from Seoul, Korea, is a student of Roberto Díaz and entered Curtis in 2002.

Solenne Païdassi from Antibes, France, is a student of Victor Danchenko and entered Curtis in 2002.

Elena Jivaeva, staff

Jungeun Kim, staff pianist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Wednesday, October 20, 2004
Field Concert Hall, 8 p.m.

Beethoven	**Sonata No. 9 in A major, Op. 47, "Kreutzer"** Dan Bi Um, violin YoonJung Han, piano
Chausson	***Poème*, Op. 25** Solenne Païdassi, violin Jungeun Kim, piano
Mozart	**Quartet in D major, K. 285** Yoobin Son, flute Hannah Choi, violin Woongjoon Michael Chang, viola Angela Jean Park, cello
Saint-Saëns	**Concerto No. 2 in G minor, Op. 22** Di Wu, piano Hugh Sung, piano ('90)

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Fifth Student Recital
Wednesday, October 20, 2004
Field Concert Hall, 8 p.m.

❧

Sonata No. 9 in A major, Op. 47, "Kreutzer" Ludwig van Beethoven (1770 – 1827)
Adagio sostenuto — Presto
Andante con variazioni
Finale: Presto

Dan Bi Um, *violin*
YoonJung Han, *piano*

Quartet in D major, K. 285 Wolfgang Amadeus Mozart (1756 – 1791)
Allegro
Adagio
Rondeau: Allegretto

Yoobin Son, *flute*
Hannah Choi, *violin*
Woongjoon Michael Chang, *viola*
Angela Jean Park, *cello*

INTERMISSION

Poème, Op. 25 — Ernest Chausson (1855 – 1899)

Solenne Païdassi, *violin*
Jungeun Kim, *piano*

Concerto No. 2 in G minor, Op. 22 — Camille Saint-Saëns (1835 – 1921)

Andante sostenuto
Allegro scherzando
Presto

Di Wu, *piano*
Hugh Sung, *piano accompaniment*

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

The Mozart quartet was prepared by Steven Tenenbom.

The Chausson *Poème* was prepared by Victor Danchenko.

The Saint-Saëns concerto was prepared by Gary Graffman.

Woongjoon Michael Chang from Los Angeles is a student of Joseph de Pasquale and entered Curtis in 2000.

Hannah Choi from Taejon, Korea, is a student of Jaime Laredo and Yumi Ninomiya Scott and entered Curtis in 2002.

YoonJung Han from Seoul is a student of Eleanor Sokoloff and entered Curtis in 2003.

Solenne Païdassi from Antibes, France, is a student of Victor Danchenko and entered Curtis in 2002.

Angela Jean Park from Seoul is a student of Orlando Cole and Peter Wiley and entered Curtis in 2001.

Yoobin Son from Sungnam City, Korea, is a student of Jeffrey Khaner and entered Curtis in 2003.

Dan Bi Um from Seoul is a student of Jaime Laredo and Joseph Silverstein and entered Curtis in 2000.

Di Wu from Xiamen, China, is a student of Gary Graffman and entered Curtis in 2000.

Jungeun Kim, staff pianist

Hugh Sung, director of instrumental accompaniment and student recitals ('90)

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

❧

Sponsored by generous contributions
from the Curtis alumni of the Cleveland Orchestra.

Next Student Recital

Friday, October 22, 2004
Field Concert Hall, 8 p.m.

Bach	***Italienisches Konzert*, BWV 971**
Chopin	**Nocturne in C minor, Op. 48, No. 1**
	Shih-Wei Huang, piano
Kodály	**Serenade, Op. 12**
	Johannes Dickbauer, violin
	Melissa White, violin
	Mark Holloway, viola
Prokofiev	**Sinfonia concertante, Op. 125**
	Jonah Kim, cello
	Hugh Sung, piano
Tournier	***Vers la source dans le bois***
	Soo Won Park, harp

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Sixth Student Recital
Friday, October 22, 2004
Field Concert Hall, 8 p.m.

❧

Sonata in D minor, Op. 27, No. 3, "Ballade" — Eugène Ysaÿe (1858 – 1931)

Josef Špaček, *violin*

***Italienisches Konzert*, BWV 971** — Johann Sebastian Bach (1685 – 1750)
[Allegro moderato]
Andante
Presto

Nocturne in C minor, Op. 48, No. 1 — Frédéric Chopin (1810 – 1849)

Shih-Wei Huang, *piano*

Serenade, Op. 12 — Zoltán Kodály (1882 – 1967)
Allegramente
Lento, ma non troppo
Vivo

Johannes Dickbauer, *violin*
Melissa White, *violin*
Mark Holloway, *viola*

INTERMISSION

Vers la source dans le bois — Marcel Tournier (1879 – 1951)

Soo Won Park, *harp*

Sinfonia concertante, Op. 125 — Sergey Prokofiev (1891 – 1953)

Andante
Allegro giusto
Andante con moto

Jonah Kim, *cello*
Hugh Sung, *piano*

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

The Kodály serenade was prepared by Ida Kavafian.

Johannes Dickbauer from Kremsmünster, Austria, is a student of Pamela Frank and entered Curtis in 2002.

Mark Holloway from Oceanside, N.Y., is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2002.

Shih-Wei Huang from Tao-Yuan, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2003.

Jonah Kim from Seoul is a student of Orlando Cole and Peter Wiley and entered Curtis in 2000.

Soo Won Park from Seoul is a student of Judy A. Loman and entered Curtis in 2002.

Josef Špaček from Prague is a student of Ida Kavafian and Jaime Laredo and entered Curtis in 2004.

Melissa White from Lansing, Mich., is a student of Ida Kavafian and Jaime Laredo and entered Curtis in 2002.

Hugh Sung, director of instrumental accompaniment and student recitals ('90)

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Performance

Sunday, October 24, 2004
Special Event: Jimmy Brent Concert
Field Concert Hall, 2 p.m.
Free and open to the public

Anonymous	**"The Tender and Dangerous Faces of Love"** Mary Ellen Desmond, voice (guest) Thomas Lawton, piano (guest)
Brent	**"Anymore Weekends Like This and I Will Go Back to Work"** Thomas Lawton, piano (guest)
Mozart	**Selections from *Così fan tutte*** The Curtis Opera Theatre Danielle Orlando, piano

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

❧

Sunday, October 24, 2004
Field Concert Hall, 2 p.m.

❧

The Jimmy Brent Concert

❧

"The Tender and Dangerous Faces of Love" — Anonymous

Mary Ellen Desmond, *voice*
Thomas Lawton, *piano*

"Anymore Weekends Like This and I Will Go Back to Work" — James R. Brent (1953 – 1979)

Thomas Lawton, *piano*

Selections from *Così fan tutte* — Wolfgang Amadeus Mozart (1756 – 1791)

"La mia Dorabella capace non è"
"È la fede delle femmine"
"Una bella serenata"

Brian Zachary Porter, *tenor*
James J. Kee, *baritone*
Howard Reddy, *baritone*

"Ah scostati ... Smanie implacabili"

Elif Ezgi Kutlu, *mezzo-soprano*

"Tradito, schernito"

Brian Zachary Porter, *tenor*

"In uomini, in soldate"
Rhoslyn Jones, *soprano*

"Ah guarda sorella"
Alexis Barthelemy, *soprano*
Elif Ezgi Kutlu, *mezzo-soprano*

"Donne mie, la fate a tanti"
James J. Kee, *baritone*

"Per pietà, ben mio, perdoná"
Alexis Barthelemy, *soprano*

"Alla bella Despinetta"
Alexis Barthelemy, *soprano*
Elif Ezgi Kutlu, *mezzo-soprano*
Rhoslyn Jones, *soprano*
Brian Zachary Porter, *tenor*
James J. Kee, *baritone*
Howard Reddy, *baritone*

Danielle Orlando, *piano*

❧

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

❧

Alexis Barthelemy from Kitchener-Waterloo, Ontario, is a student of Marlena Kleinman Malas and entered Curtis in 2001.

James J. Kee from Washington, D.C., is a student of Marlena Kleinman Malas and entered Curtis in 2001.

Rhoslyn Jones from Aldergrove, British Columbia, is a student of Marlena Kleinman Malas and entered Curtis in 2004.

Elif Ezgi Kutlu from St. Louis is a student of Cynthia Hoffman and entered Curtis in 2004.

Brian Zachary Porter from Bloomfield Hills, Michigan, is a student of Steven Smith and entered Curtis in 2003.

Howard Reddy from Carlow, Ireland, is a student of Marlena Kleinman Malas and entered Curtis in 2000.

Danielle Orlando, principal opera coach

Mary Ellen Desmond, guest artist

Thomas Lawton, guest artist



Next Student Recital

Monday, October 25, 2004
Field Concert Hall, 8 p.m.

J.S. Bach	**Sonata No. 1 in G minor, BWV 1001**
Paganini	**Caprice, Op. 1, No. 5** Solenne Païdassi, violin
Brahms	**Sonata No. 1 in E minor, Op. 38** Yu-Wen Wang, cello YoonJung Han, piano
Bruch	***Scottish Fantasy*, Op. 46** Katie Hyun, violin Susanne Son, piano ('93)

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Seventh Student Recital
Monday, October 25, 2004
Field Concert Hall, 8 p.m.

❧

Sonata No. 1 in G minor, BWV 1001 — Johann Sebastian Bach (1685 – 1750)
- Adagio
- Fuga: Allegro
- Siciliana
- Presto

Solenne Païdassi, *violin*

Sonata No. 1 in E minor, Op. 38 — Johannes Brahms (1833 – 1897)
- Allegro non troppo
- Allegretto quasi Menuetto
- Allegro

Yu-Wen Wang, *cello*
YoonJung Han, *piano*

INTERMISSION

Caprice, Op. 1, No. 1: Agitato — Nicolò Paganini (1782 – 1840)

Solenne Païdassi, *violin*

Scottish Fantasy, Op. 46 — Max Bruch (1838 – 1920)

Introduction: Grave — Adagio cantabile
Allegro — Adagio
Andante sostenuto
Finale: Allegro guerriero

Katie Hyun, *violin*
Susanne Son, *piano*

❧

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❧

YoonJung Han from Seoul is a student of Eleanor Sokoloff and entered Curtis in 2003.

Katie Hyun from Sugar Land, Tex., is a student of Pamela Frank and entered Curtis in 1998.

Solenne Païdassi from Antibes, France, is a student of Victor Danchenko and entered Curtis in 2002.

Yu-Wen Wang from Taiwan is a student of Orlando Cole and Peter Wiley and entered Curtis in 2003.

Susanne Son (Piano '93), staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Tuesday, October 26, 2004
Field Concert Hall, 8 p.m.

Early music demonstration and concert with guest Marc Schachman, baroque oboe, and faculty member Lionel Party, harpsichord, plus Curtis students. Program details to be announced.

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Eighth Student Recital
Tuesday, October 26, 2004
Field Concert Hall, 8 p.m.

❧

Demonstration: The Baroque Oboe

Examples of French, Italian and German music played on various historical oboes with harpsichord. Selections by J.S. Bach, François Couperin and Giuseppe Sammartini.

Marc Schachman, *oboe*
Lionel Party, *harpsichord*

INTERMISSION

Concerto in C minor — Alessandro Marcello (1669 – 1747)

Allegro moderato
Adagio
Allegro

Anna Steltenpohl, *oboe*
Alexandra Osborne, *violin*
Quan Ge, *violin*
Brenton Caldwell, *viola*
Michael Haas, *cello*
Timothy Ressler, *double bass*
Catalina Vicens, *harpsichord*
Aaron Carlos Apaza, *bassoon*

Concerto in D minor, RV535 Antonio Vivaldi
(1678 – 1741)

Largo
Allegro
Largo
Allegro molto

Alexandra Sophia Lambertson, *oboe*
Timothy Sawyier, *oboe*
Alexandra Osborne, *violin*
Quan Ge, *violin*
Brenton Caldwell, *viola*
Michael Haas, *cello*
Timothy Ressler, *double bass*
Catalina Vicens, *harpsichord*

Concerto in B-flat major for Three Oboes, Three Violins and Continuo, TWV 44:43 Georg Philip Telemann
(1681 – 1767)

Alexandra Sophia Lambertson, *oboe*
Elizabeth Koch, *oboe*
Timothy Sawyier, *oboe*
Alexandra Osborne, *violin*
Quan Ge, *violin*
Josef Špaček, *violin*
Michael Haas, *cello*
Timothy Ressler, *double bass*
Xiao-Yin Zhu, *harpsichord*

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

Aaron Carlos Apaza from Rapid City, S.D., is a student of Bernard Garfield and entered Curtis in 2001.

Brenton Caldwell from Tyler, Tex., is a student of Roberto Díaz and entered Curtis in 2004.

Quan Ge from Anhui, China, is a student of Jaime Laredo and Yumi Ninomiya Scott and entered Curtis in 2002.

Michael Haas from Windsor, Conn., is a student of David Soyer and entered Curtis in 2001.

Elizabeth Koch from Hamburg, N.Y., is a student of Richard Woodhams and entered Curtis in 2004.

Alexandra Sophia Lambertson from Zurich is a student of Richard Woodhams and entered Curtis in 2003.

Alexandra Osborne from Sydney is a student of Pamela Frank and Aaron Rosand and entered Curtis in 2001.

Timothy Ressler from Burke, Va., is a student of Harold Hall Robinson and Edgar Meyer and entered Curtis in 2000.

Timothy Sawyier from Chicago is a student of Richard Woodhams and entered Curtis in 2004.

Josef Špaček from Prague is a student of Ida Kavafian and Jaime Laredo and entered Curtis in 2004.

Anna Steltenpohl from North Barrington, Ill., is a student of Richard Woodhams and entered Curtis in 2001.

Catalina Vicens from Santiago, Chile, is a student of Lionel Party and entered Curtis in 2002.

Xiao-Yin Zhu from Beijing is a student of Lionel Party and entered Curtis in 2003.

Lionel Party, faculty

Marc Schachman, guest

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Wednesday, October 27, 2004
Field Concert Hall, 8 p.m.

Gershwin	**Concerto for Piano and Orchestra in F major** Di Wu, piano Hugh Sung, piano
Rorem	***Aftermath*** James J. Kee, baritone José Maria Blumenschein, violin Nicholas Canellakis, cello Mikael Eliasen, piano
Ysaÿe	**Sonata in E minor, Op. 27, No. 4** Johannes Dickbauer, violin

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Ninth Student Recital
Wednesday, October 27, 2004
Field Concert Hall, 8 p.m.

❧

Sonata in E minor, Op. 27, No. 4 — Eugène Ysaÿe (1858 – 1931)
- Allemanda
- Sarabande
- Finale

Johannes Dickbauer, *violin*

Aftermath — Ned Rorem (b. 1923)
- The Drum (John Scott of Amwell)
- Tygers of Wrath (William Blake, John Marston, A.E. Housman, Matthew Arnold)
- The Fury of the Aerial Bombardment (Richard Eberhart)
- The Park (John Hollander)
- Sonnet LXIV (William Shakespeare)
- On His Seventy-Fifth Birthday (Walter Savage Landor)
- Grief (Elizabeth Barrett Browning)
- Remorse for Any Death (Jorge Luis Borges)
- Losses (Randall Jarrell)
- Then (Muriel Rukeyser)

James J. Kee, *baritone*
José Maria Blumenschein, *violin*
Nicholas Canellakis, *cello*
Mikael Eliasen, *piano*

Concerto for Piano and Orchestra in F major George Gershwin
(1898 – 1937)

Allegro
Adagio
Allegro agitato

Di Wu, *piano*
Hugh Sung, *piano accompaniment*

❧

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

❧

Sponsored by generous contributions
from the Curtis alumni of the Philadelphia Orchestra.

❧

Members of the Friends of Curtis in the Composer's Circle ($500 and above)
are invited to join the Board of Directors of the Friends of Curtis
in the Bok Room for a reception following this evening's recital.

❧

The Rorem song cycle was prepared by Mikael Eliasen.

José Maria Blumenschein from Freiburg, Germany, is a student of Joseph Silverstein and entered Curtis in 2001.

Nicholas Canellakis from New York City is a student of Orlando Cole and Peter Wiley and entered Curtis in 2001.

Johannes Dickbauer from Kremsmünster, Austria, is a student of Pamela Frank and entered Curtis in 2002.

James J. Kee from Washington, D.C., is a student of Marlena Kleinman Malas and entered Curtis in 2001.

Di Wu from Xiamen, China, is a student of Gary Graffman and entered Curtis in 2000.

Mikael Eliasen, faculty

Hugh Sung, director of instrumental accompaniment and student recitals ('90)

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Friday, October 29, 2004
Field Concert Hall, 8 p.m.

Beethoven	**Concerto in D major, Op. 61** Shanshan Yao, violin Hugh Sung, piano
Brahms	**Concerto in D major, Op. 77** Won-Hyee Bae, violin Hugh Sung, piano
Ysaÿe	**Sonata in D minor, Op. 27, No. 3, "Ballade"** Elena Urioste, violin

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Tenth Student Recital
Friday, October 29, 2004
Field Concert Hall, 8 p.m.

❧

Concerto in D major, Op. 61 — Ludwig van Beethoven (1770 – 1827)
Allegro ma non troppo
Larghetto
Rondo: Allegro

Shanshan Yao, *violin*
Hugh Sung, *piano*

Intermission

Sonata in D minor, Op. 27, No. 3, "Ballade" — Eugène Ysaÿe (1858 – 1931)

Elena Urioste, *violin*

Concerto in D major, Op. 77 — Johannes Brahms (1833 – 1897)
Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

Won-Hyee Bae, *violin*
Hugh Sung, *piano*

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

The Beethoven concerto was prepared by Aaron Rosand.

Won-Hyee Bae from Seoul is a student of Aaron Rosand and entered Curtis in 2002.

Elena Urioste from Philadelphia is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2003.

Shanshan Yao from Anhui, China, is a student of Aaron Rosand and entered Curtis in 2003.

Hugh Sung, director of instrumental accompaniment and student recitals ('90)

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

❧

Next Curtis Recital

Sunday, October 31, 2004
Alumni Recital Series: Lara St. John, violin ('88), with Peter Miyamoto, piano ('92)
Field Concert Hall, 3 p.m.
Tickets: $25, available at the door

J.S. Bach	**Partita No. 2 in D minor, BWV 1004**
Bartók	**Sonata for Solo Violin**
Beethoven	**Sonata No. 10 in G major, Op. 96**

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

Forthcoming Curtis Performances

THE CURTIS SYMPHONY ORCHESTRA
Sunday, November 7, 3 p.m., Verizon Hall at the Kimmel Center
The Jack Wolgin Orchestral Concerts
Tickets: $5 – $30; call 215-893-1999.
For subscriptions, call 215-893-7902 or visit www.curtis.edu.

Otto-Werner Mueller, *conductor*
Susan Starr, *piano*
WAGNER Overture to *Der fliegende Holländer*
SCHUMANN Piano Concerto in A minor, Op. 54
FRANCK Symphony in D minor

PECO FAMILY CONCERT SERIES
Introduction to the Percussion Family
Sunday, November 14, 2 and 4 p.m., Field Concert Hall
Best enjoyed by 5- to 12-year-olds.
Tickets: free, but reservations are required; call 215-893-7902.

THE CURTIS OPERA THEATRE
Così fan tutte
By Wolfgang Amadeus Mozart
Libretto by Lorenzo da Ponte
Thursday, November 18, 7:30 p.m.
Friday, November 19, 7:30 p.m.
Saturday, November 20, 7:30 p.m.
Sunday, November 21, 2 p.m.
Prince Music Theater, 1412 Chestnut Street, Philadelphia
Tickets: $30; call 215-569-9700.
For subscriptions, call 215-893-7902 or visit www.curtis.edu.

Fully staged production with the Curtis Symphony Orchestra
Otto-Werner Mueller, *conductor*
Thor Steingraber, *stage director*
Luke Hegel-Cantarella, *scenic designer*
Miguel Angel Huidor, *costume designer*
Joel Moritz, *lighting designer*
Danielle Orlando, *recitative pianist*

Sponsored by Montgomery, McCracken, Walker & Rhoads, LLP and funded in part by a grant from the Dolfinger-McMahon Foundation.

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Alumni Recital Series

❧

Alumni Recital: Lara St. John, violin, with Peter Miyamoto, piano
Sunday, October 31, 2004
Field Concert Hall, 3 p.m.

❧

Sonata No. 10 in G major, Op. 96 — Ludwig van Beethoven (1770 – 1827)
- Allegro moderato
- Adagio espressivo
- Scherzo: Allegro
- Poco allegretto

Pause

Sonata for Solo Violin — Béla Bartók (1881 – 1945)
- Tempo di ciaccona
- Fuga: Risoluto, non troppo vivo
- Melodia: Adagio
- Presto

Pause

Partita No. 2 in D minor, BWV 1004 — Johann Sebastian Bach (1685 – 1750)
- Allemande
- Courante
- Sarabande
- Gigue
- Chaconne

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There will be a pause of approximately seven minutes between each piece.
Photographic and recording equipment may not be used in Field Concert Hall.

Lara St. John (Violin '88)

Described as "something of a phenomenon" by *The Strad* magazine and a "high-powered soloist" by *The New York Times*, Canadian-born violinist Lara St. John has performed as soloist with the orchestras of Cleveland, Philadelphia, Toronto and Montreal, and abroad with Tokyo, Hong Kong, the NDR, Zurch Chamber and the Franz Liszt, among many others. She has given recitals worldwide.

Last season she performed at Tanglewood with the Boston Pops and with many other North American orhcestras; with orchestras in Austria, Finland and China and at the Gewandhaus in Leipzig, as well as major recitals in San Francisco, Montreal and Toronto. She also performed in 50 United States cities last year with the show *Bowfire*.

Ms. St. John currently records for Sony Classical. *Re: Bach*, the first Sony disc (and the fourth of her career), was released in May 2004 and was in the top 15 of the *Billboard* charts for 13 weeks. She has sold over 60,000 discs with her previous three albums.

Ms. St. John began playing the violin when she was 2 years old and first soloed with orchestra at age 4. Upon graduating from Curtis, she went to her first Marlboro summer, then to Moscow for a year, to England for two, and finally moved to New York, where she still resides, for now.

She performs on the 1779 "Salabue" Guadagnini, thanks to an anonymous donor and Heinl & Co., Toronto.

Peter Miyamoto (Piano '92)

Peter Miyamoto has already enjoyed a brilliant international career, performing to great acclaim in Canada, England, France, Germany, Italy, Poland, Russia, Serbia, Switzerland, China and Japan, as well as in major United States cities such as Boston, Chicago, Indianapolis, Los Angeles, Miami, New York, Philadelphia and San Francisco.

He has captured top prizes in numerous competitions, including the Gilmore Young Artist Award, American Pianists Association National Fellowship Competition, D'Angelo International Competition, National Chopin Piano Competition, San Francisco Symphony Competition and Los Angeles Philharmonic Competition.

In addition to Curtis, Mr. Miyamoto holds degrees from the Yale School of Music, Michigan State University and Royal Academy of Music in London. His principal teachers include Leon Fleisher, Claude Frank, Maria Curcio-Diamand and Aube Tzerko for piano, and Felix Galimir, Szymon Goldberg and Karen Tuttle for chamber music. Currently assistant professor of piano at the University of Missouri-Columbia, he has also served on the faculties of the California Institute of the Arts and Michigan State University. His CD, *Chopin: Ballades and Fantasies*, is on the Blue Griffin label. A disc of Schubert sonatas is projected for release in spring 2005.

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Alumni Society of Greater Philadelphia

The Alumni Society of Greater Philadelphia supports the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with Curtis to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund and instrument repairs.

Edith Evans Frumin, *Co-Chairman*
Fanabel Block Kremens, *Co-Chairman*
Marcantonio Barone
Blanche Burton-Lyles
Mary Wheelock Javian
Alan Morrison
Richard Shapp
Timothy Ressler, *Student Representative*

❧

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** indicates alumnus/alumna.*
List complete as of October 28, 2004.

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Eleventh Student Recital
Monday, November 1, 2004
Field Concert Hall, 8 p.m.

❧

Scherzo in C minor, WoO Posth. 2 — Johannes Brahms (1833 – 1897)

Concerto in D minor, Op. 47 — Jean Sibelius (1865 – 1957)
Allegro moderato
Adagio di molto
Allegro, ma non troppo

Solenne Païdassi, *violin*
Jungeun Kim, *piano*

INTERMISSION

Vier Klavierstücke, Op. 119 — Brahms
Intermezzo: Adagio
Intermezzo: Andantino un poco agitato
Intermezzo: Grazioso e giocoso
Rhapsodie: Allegro risoluto

Fantasie in C major, D. 760, "Wandererfantasie" — Franz Schubert (1797 – 1828)

Roman Rabinovich, *piano*

❧

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Solenne Païdassi from Antibes, France, is a student of Victor Danchenko and entered Curtis in 2002.

Roman Rabinovich from Ramat-Gan, Israel, is a student of Claude Frank and Seymour Lipkin and entered Curtis in 2003.

Jungeun Kim, staff pianist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

❧

Next Student Recital

Wednesday, November 3, 2004
Field Concert Hall, 8 p.m.

Beethoven	**Concerto No. 4 in G major, Op. 58** Claire V. Huangci, piano Hugh Sung, piano ('90)
Berg	**Violin Concerto** Yoon Jung Yang, violin Hugh Sung, piano ('90)
Schubert	**Sonata in A major, D. 959** Ran Jia, piano
Ysaÿe	**Sonata in G major, Op. 27, No. 5** Hwi-Eun Kim, violin

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

Forthcoming Curtis Performances

THE CURTIS SYMPHONY ORCHESTRA
Sunday, November 7, 3 p.m., Verizon Hall at the Kimmel Center
The Jack Wolgin Orchestral Concerts
Tickets: $5 – $30; call 215-893-1999.
For subscriptions, call 215-893-7902 or visit www.curtis.edu.

Otto-Werner Mueller, *conductor*
Susan Starr, *piano*
WAGNER Overture to *Der fliegende Holländer*
SCHUMANN Piano Concerto in A minor, Op. 54
FRANCK Symphony in D minor

PECO FAMILY CONCERT SERIES
Introduction to the Percussion Family
Sunday, November 14, 2 and 4 p.m., Field Concert Hall
Best enjoyed by 5- to 12-year-olds.
Tickets: free, but reservations are required; call 215-893-7902.

THE CURTIS OPERA THEATRE
Così fan tutte
By Wolfgang Amadeus Mozart
Libretto by Lorenzo da Ponte
Thursday, November 18, 7:30 p.m.
Friday, November 19, 7:30 p.m.
Saturday, November 20, 7:30 p.m.
Sunday, November 21, 2 p.m.
Prince Music Theater, 1412 Chestnut Street, Philadelphia
Tickets: $30; call 215-569-9700.
For subscriptions, call 215-893-7902 or visit www.curtis.edu.

Fully staged production with the Curtis Symphony Orchestra
Otto-Werner Mueller, *conductor*
Thor Steingraber, *stage director*
Luke Hegel-Cantarella, *scenic designer*
Miguel Angel Huidor, *costume designer*
Joel Moritz, *lighting designer*
Danielle Orlando, *recitative pianist*

Sponsored by Montgomery, McCracken, Walker & Rhoads, LLP and funded in part by a grant from the Dolfinger-McMahon Foundation.

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Twelfth Student Recital
Wednesday, November 3, 2004
Field Concert Hall, 8 p.m.

❧

Sonata in G major, Op. 27, No. 5 — Eugène Ysaÿe (1858 – 1931)
- L'aurore
- Danse rustique

Hwi-Eun Kim, *violin*

Concerto No. 4 in G major, Op. 58 — Ludwig van Beethoven (1770 – 1827)
- Allegro moderato
- Andante con moto
- Rondo: Vivace

Claire V. Huangci, *piano*
Hugh Sung, *piano accompaniment*

Intermission

Violin Concerto — Alban Berg (1885 – 1935)
- Andante — Allegretto
- Allegro, ma sempre rubato — Adagio

Yoon Jung Yang, *violin*
Hugh Sung, *piano*

Sonata in A major, D. 959 — Franz Schubert (1797 – 1828)

Allegro
Andantino
Scherzo: Allegro vivace
Rondo: Allegretto

Ran Jia, *piano*

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

Claire V. Huangci from Lansdale, Pa., is a student of Eleanor Sokoloff and entered Curtis in 2003.

Hwi-Eun Kim from Daegu, Korea, is a student of Ida Kavafian and Yumi Ninomiya Scott and entered Curtis in 2003.

Ran Jia from Shanghai is a student of Gary Graffman and entered Curtis in 2004.

Yoon Jung Yang from Seoul is a student of Pamela Frank and Aaron Rosand and entered Curtis in 2001.

Hugh Sung, director of instrumental accompaniment and student recitals ('90)

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Friday, November 5, 2004
Field Concert Hall, 8 p.m.

Beethoven	**"Adelaide," Op. 46** ***An die ferne Geliebte*, Op. 98** Brenden Patrick Gunnell, tenor Donald St. Pierre, piano
Beethoven	**Sonata No. 21 in C major, Op. 53 ("Waldstein")** Shih-Wei Huang, piano
Grieg	**Concerto in A minor, Op. 16** Yuja Wang, piano Hugh Sung, piano accompaniment ('90)

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Thirteenth Student Recital
Friday, November 5, 2004
Field Concert Hall, 8 p.m.

❧

Sonata No. 21 in C major, Op. 53 Ludwig van Beethoven
("Waldstein") (1770 – 1827)
Allegro con brio
Introduzione: Adagio molto —
Rondo: Allegretto moderato

Shih-Wei Huang, *piano*

"Adelaide," Op. 46 Beethoven

***An die ferne Geliebte*, Op. 98**
Auf dem Hügel sitz ich spähend
Wo die Berge so blau
Leichte Segler in den Höhen
Diese Wolken in den Höhen
Es kehret der Maien
Nimm sie hin denn diese Lieder

Brenden Patrick Gunnell, *tenor*
Donald St. Pierre, *piano*

INTERMISSION

Concerto in A minor, Op. 16 — Edvard Grieg (1843 – 1907)

Allegro molto moderato
Adagio
Allegro moderato molto e marcato

Yuja Wang, *piano*
Hugh Sung, piano *accompaniment*

❧

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❧

Brenden Patrick Gunnell from Haslett, Mich., is a student of Joan Patenaude-Yarnell and entered Curtis in 2002.

Shih-Wei Huang from Tao-Yuan, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2003.

Yuja Wang from Beijing is a student of Gary Graffman and entered Curtis in 2002.

Donald St. Pierre, opera and voice coach

Hugh Sung, director of instrumental accompaniment and student recitals ('90)



Next Curtis Recital

Monday, November 8, 2004
Faculty Recital: Edward Aldwell, piano
Field Concert Hall, 8 p.m.

J.S. Bach
English Suite No. 1 in A major, BWV 806
English Suite No. 3 in G minor, BWV 808
English Suite No. 4 in F major, BWV 809
English Suite No. 5 in E minor, BWV 810

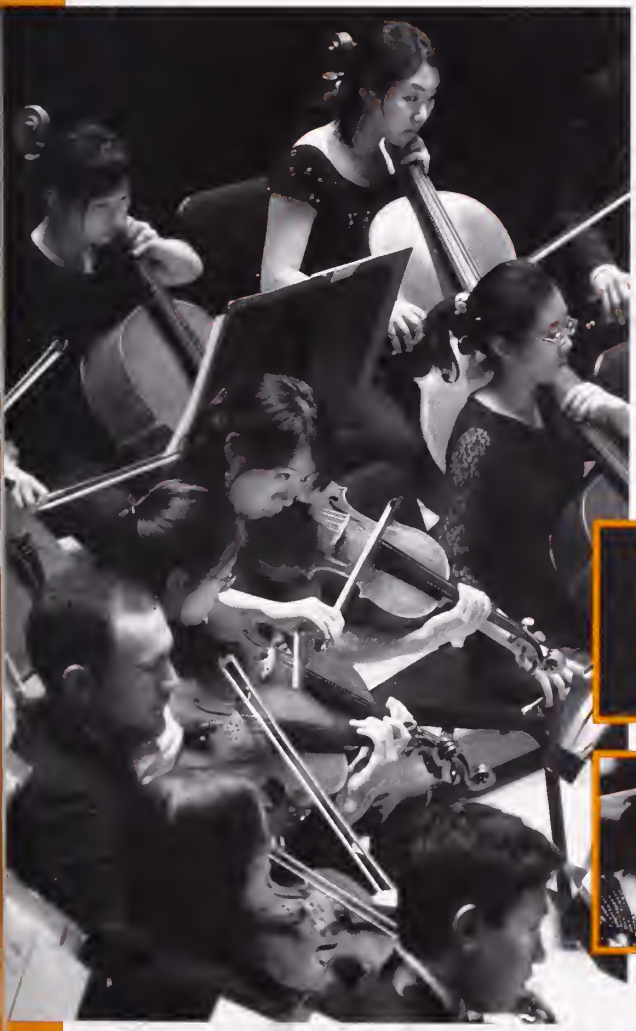
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THE
CURTIS
INSTITUTE
OF MUSIC

CELEBRATING
ITS 80TH YEAR

The Curtis Symphony Orchestra



OTTO-WERNER MUELLER
conductor

SUSAN STARR
piano





Sunday, November 7
3 p.m.

Verizon Hall
at the Kimmel Center

2004/2005 Season

The Curtis Symphony Orchestra dedicates this concert to Eleanor Sokoloff, in honor of her 90th birthday.

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music is widely considered one of the most prestigious conservatories in the world. When Mary Louise Curtis Bok first opened the doors in 1924, her mission was "to train exceptionally gifted young musicians for careers as performing artists on the highest professional level." Today, Curtis follows the same principles set forth by Mrs. Bok: enrollment is intentionally kept small to provide a highly personalized education, the cornerstone of which is one-on-one study with some of today's leading musical artists; and all students receive full-tuition scholarships based on merit, ensuring that talent is the sole consideration for admission.

Students may pursue a Diploma or Bachelor of Music degree. Vocal students may also pursue a Master of Music degree or Professional Studies Certificate. Currently 158 students from the United States and 18 foreign countries study with Curtis's celebrated 88-member faculty, which includes Richard Danielpour, Leon Fleisher, Pamela Frank, Mikael Eliasen, Gary Graffman, Jennifer Higdon, Ida Kavafian, Jaime Laredo, Seymour Lipkin, Edgar Meyer, Otto-Werner Mueller, Ned Rorem, Aaron Rosand, Joseph Silverstein, Ignat Solzhenitsyn, members of the Guarneri Quartet and many of the principal players of the Philadelphia Orchestra.

In keeping with Curtis's philosophy that students "learn most by doing," the Institute offers more than 100 public performances a year, including orchestra concerts, operas, and solo and chamber music recitals. Free student recitals are held most Mondays, Wednesdays and Fridays at 8 p.m. in Field Concert Hall at Curtis. The recital series is the primary vehicle by which the young musicians gain experience as soloists and as chamber musicians. The Curtis Symphony Orchestra is composed of over 100 players aged 14 to 26 and is under the direction of Otto-Werner Mueller, head of the Curtis conducting department, and David Hayes, music director of the Philadelphia Singers and a member of the Philadelphia Orchestra's conducting staff. Under these conductors and distinguished guests, the students rehearse major repertoire for concerts and as preparation for auditions and careers. The Curtis Opera Theatre, headed by Mikael Eliasen, is the performing entity of the Curtis vocal studies department, with approximately 25 singers between the ages of 18 and 28. Enrollment is kept small to insure individual attention for all vocal students.

The merit of Curtis's approach to musical training is evident in the depth and breadth of quality found in alumni who have made musical history as solo performers, composers and conductors. Notable alumni include Samuel Barber, Leonard Bernstein, Richard Goode, Gian Carlo Menotti, Anna Moffo, Ned Rorem, Peter Serkin and Benita Valente, and recent graduates Juan Diego Flórez, Hilary Hahn, Lang Lang and Ignat Solzhenitsyn. Curtis alumni can be found in every major orchestra and opera company around the world. Eighteen percent of the principal chairs in America's leading orchestras and two music directorships are held by Curtis-trained musicians, and more than 40 alumni have performed with the Metropolitan Opera.

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THE
CURTIS
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CELEBRATING
ITS 80TH YEAR

The Curtis Symphony Orchestra

THE JACK WOLGIN
ORCHESTRAL CONCERTS

Orchestral concerts are supported by the Jack Wolgin Curtis Orchestral Concerts Endowment Fund



Sunday, November 7, 2004

Otto-Werner Mueller, *conductor*

Susan Starr, *piano*

WAGNER

Overture to *Der fliegende Holländer*

SCHUMANN

Concerto in A minor, Op. 54

Allegro affetuoso
Intermezzo: Andante grazioso
Allegro vivace

Intermission

FRANCK

Symphony in D minor, Op. 48

Lento — Allegro non troppo
Allegretto
Allegro non troppo

Photography and recording equipment may not be used in Verizon Hall.

Otto-Werner Mueller, conductor

Otto-Werner Mueller, who became head of Curtis's conducting faculty in 1986, has established himself as one of this country's foremost conducting teachers. Among the positions his recent students have held are assistant conductors of the Philadelphia Orchestra, Chicago Symphony, Los Angeles Philharmonic and Cleveland Orchestra. Mr. Mueller has conducted major orchestras throughout the United States, including the National Symphony and those of St. Louis, Atlanta, Detroit and Houston, and he has conducted all the major Canadian orchestras, as well.

Mr. Mueller began his musical studies in Frankfurt, Germany. At the age of 19, he was named director of the chamber music department for Radio Stuttgart and was founder/conductor of the celebrated Radio Stuttgart Chamber Choir. Two years later, he served as conductor of opera and operetta for the Heidelberg Theatre. After immigrating to Canada in 1951, Mr. Mueller worked extensively for the Canadian Broadcasting Corporation, where he conducted orchestra, opera and ballet performances, and in 1958, he became a teacher and conductor at the Montreal Conservatory.

He later served as director of the Victoria Symphony and was founder/dean of the Victoria School of Music. He has served as conductor-in-residence at Yale University and has taught at the University of Wisconsin at Madison, Aspen Music Festival, Los Angeles Philharmonic Institute and the Summer Institute of the American Choral Foundation. Mr. Mueller recently retired as head of the conducting department at the Juilliard School.

Susan Starr, piano

Internationally acclaimed pianist Susan Starr has performed on more than 50 occasions with the Philadelphia Orchestra since her debut at age six, as the youngest soloist to appear with a major orchestra. She has also been heard with the New York Philharmonic and Chicago, National and Moscow State symphony orchestras, as well as the orchestras of Atlanta, Baltimore, Dallas, Denver, Houston, Indianapolis, Memphis, Milwaukee, Minnesota, Montreal, New Jersey, New Orleans, Pittsburgh, St. Louis and Vancouver, among others. In 1977, Ms. Starr had the honor of performing at the White House at the invitation of President Carter.

Ms. Starr, who is a Distinguished Professor at Mason Gross School of the Arts at Rutgers University, will perform Rachmaninoff's *Rhapsody on a Theme of Paganini* with the university orchestra at Carnegie Hall in New York later this season. In Philadelphia, she will also appear as soloist in Shostakovich's Concerto No. 1 with the Philadelphia Classical Symphony.

The eminent conductors who have chosen Ms. Starr as soloist include Sergiu Comissiona, Charles Dutoit, Aldo Ceccato, Rafael Frühbeck de Burgos, Erich Kunzel, Raymond Leppard, Neville Marriner, Ghennady Rozhdestvensky, Maxim Shostakovich, Joseph Silverstein, Stanislaw Skrowaczewski, Leonard Slatkin and the late conductors Leonard Bernstein, Arthur Fiedler, Eugene Ormandy, Max Rudolf, Robert Shaw and William Steinberg.

A native of Philadelphia, Ms. Starr began her studies with Eleanor Sokoloff at age four. In 1949, she entered The Curtis Institute of Music, where she studied with Eleanor Sokoloff until 1957 and then with Rudolf Serkin until her graduation in 1961.

PROGRAM NOTES

By J. Daniel Capecchi

Richard Wagner

Born: May 22, 1813; Leipzig, Germany
Died: February 13, 1883; Venice, Italy

Overture to *Der fliegende Holländer*

On a July night in 1839, 26-year-old Richard Wagner; his wife, Minna; and their dog, Robber, began a perilous and frustrating journey that would yield *Der fliegende Holländer*, Wagner's third opera. They had been living in Riga, Latvia, for two years and although Wagner had found work as musical director of the local theater, he also had accrued excessive debt. Mounting pressure from collectors convinced him that he and his family must escape and start anew — in Paris. The wealth and fame associated with Paris Opéra were unequaled, and the young and ambitious Wagner was certain that opportunities awaited him there. Since their passports had been confiscated in an effort to prevent such an escape, the Wagners crawled through ditches and sneaked past armed Cossack guards to the port town of Pillau, where they boarded a small merchant vessel, the *Thetis*, that would take them to London en route to Paris.

Battered by the Baltic Sea, the *Thetis* was forced to seek solace in the fjords of Norway, extending the routine eight-day voyage to three weeks. Wagner later cited this voyage as the initial inspiration for *Der fliegende Holländer (The Flying Dutchman)*, his opera based on the legend of a sea captain whose vow to sail forever amidst a fierce storm became his curse. The Bay of Sandvika, a sheltering fjord on their journey, would become the opening setting for *Holländer*.

Having survived the voyage, Wagner was welcomed to Paris by Giacomo Meyerbeer, a fellow German and the most influential composer of grand opera in Paris at that time. Yet even with Meyerbeer's assistance, Wagner was unable to garner the riches he desired. Lacking the cosmopolitan charm that seemed a prerequisite to succeed in Paris, he spent more than two years odd-jobbing at frustrating and unfulfilling musical tasks.

The closest Wagner came to staging a work at the Paris Opéra was in May 1841, when, at the suggestion of Meyerbeer, he pitched a one-act sketch of *Der fliegende Holländer* to Leon Pillet, director of the Opéra. Pillet offered him 500 francs for the story but had no use for his musical skills. With bleak finances, Wagner accepted the offer but continued to work on his sketch, expanding it into the full opera we know today.

Although the hardships of Paris embittered him toward French culture, the city's musical opportunities did impress him. Of particular importance to the *Holländer* overture was a performance of Beethoven's Symphony No. 9, whose score he had already studied and admired but had never heard. Like Beethoven's ninth, the overture commences with sublime and sustained intervals of fourths, fifths and octaves in the strings. However, unlike the ninth, in which the tones fade in gradually, Wagner's introduction ignites with a brilliant flash of shimmering strings.

From these tones emerges the opening theme, a powerful melody in the horns that echoes over gales of chromatic strings, recalling, as Wagner wrote in his autobiography *Mein Leben*, the voices of the *Thetis*'s crewmen reverberating within the fjords on his voyage from Riga. After the initial theme slowly moves out to sea, the English horn plays a tender and unassuming second theme.

The remainder of the overture is a

potent and intriguing synthesis of these two musical and dramatic themes. The first depicts the cursed Dutchman, whom Wagner, in his book *A Communication to My Friends*, describes as "an age-old feature of man's character ... with a power that grips the heart" and "a longing for respite from the storms of life." The second theme represents the far-gazing and unassuming Senta, *Holländer*'s heroine, who yearns to be lifted from her mundane life and whose selfless love is able to redeem the Dutchman and grant him the rest he seeks.

These themes of teleological suffering, escape, love and redemption appear for the first time in *Holländer* and are the building blocks for all of Wagner's remaining operas. For this reason, Wagner, as he wrote to King Ludwig II on September 2, 1864, later saw *Holländer* as "that earlier work ... already typical of my true style."

He revised the ending of the overture several times, the last being in 1860 as he was working on *Tristan und Isolde*. In a letter to Mathilde Wesendonck on April 10, 1860, he wrote, "Only now that I have written Isolde's transfiguration have I been able to find the right ending for the *Holländer* overture." In exchange for what was a fortissimo finale of the Dutchman motif, Wagner set a serene yet kinetic sonic wave which, to our modern ears, anticipates the harmonies and textures of *Tristan*.

Robert Schumann

Born: June 8, 1810; Zwickau, Germany
Died: July 29, 1856; Endenich, Germany

Piano Concerto in A minor, Op. 54

In 1841, the year in which Robert Schumann began what would be his Piano Concerto in A minor, the composer wrote of feeling "ever clear and bright, full of love ... this too is reflected in my music." This was Schumann's first year of marriage to his beloved Clara (the quote above, in fact, is from their marriage diary). They met when, as a distracted 18-year-old law student at the University of Leipzig, he sought out her father, the renowned piano pedagogue Friedrich Wieck. Clara was also a pianist and, though only nine years old at the time, had already begun what would become a celebrated performance career.

Their blissful and ardent courtship began seven years later, but with it came dissension from Friedrich Wieck, who had come to know Schumann as a troubled and disrespectful student prone to bouts of heavy drinking and depression. As the couple's passion intensified, so did Wieck's disapproval. In the spring of 1839, he threatened to disinherit Clara and confiscate her earnings unless she broke off all relations with Schumann. The following year he wrote an 11-page catalog of charges against Schumann's character, which he circulated through the courts, concert managers and critics, as well. After successfully fighting back by charging Wieck with defamation of character and forcing him to retract his allegations, Robert Schumann married Clara Wieck on September 12, 1840, in Schönefeld, Germany.

Here Schumann turned a corner in both his personal life and his compositional life. Up to this point, he had successfully written for only piano and voice. Perhaps driven by encouragement from Clara — who in January 1839 wrote, "Your imagination and your spirit are too great for the weak piano" — Schumann began to write for orchestra. After completing his Symphony No. 1 ("Spring") in four days and while finishing *Overture, Scherzo and Finale*, Schumann began work on the single-movement *Phantasie* in A minor for piano and

orchestra. Clara performed the work twice in rehearsal, while eight-and-a-half months pregnant, and praised how "the piano and orchestral parts are interwoven to the highest degree." Yet the *Phantasie* was shelved until, upon the insistence of Schumann's publisher, it became the first of the three-movement Piano Concerto in A minor, Op. 54, finished in 1845.

The first movement is an exploration of the initial theme, played by the oboe after a dramatic introduction of stabbing chords exchanged between the orchestra and piano. The similarity between this and Senta's theme in Wagner's Overture to *Der fliegende Holländer*, also written in 1841, is striking and provides an interesting juxtaposition of the composers' styles. While both themes encompass a certain sobriety, Wagner's contains an unwavering nobility and timelessness throughout the overture, making it more mythic than human. In contrast, Schumann's theme celebrates the throes of human passion, swinging back and forth from minor to major, exploring a wide range of emotions.

Though the pianist's part is certainly virtuosic, Schumann had no desire to compose for virtuosity's sake; in 1839, he wrote to Clara, "I cannot write for a virtuoso, I shall have to contrive something else." The piano cadenza, near the end of the first movement, proves this. Having already flexed the technical muscles of the soloist, Schumann provides a solo that is clear and uncluttered, yet full of growth and intensity and completely unified with the movement.

The shorter and more subdued second movement, *Intermezzo*, illustrates the subtle power of transition. Schumann originally intended the intermediate second and substantial third movements to be listed together as *Andantino and Rondo*, not as distinctive movements. Regardless, the beautiful lyricism and supple interplay between the piano and orchestra lend an identity unique to this portion of the piece. With the piano gently leading the way, the movement progresses fluidly as the melodic lines of the piano and orchestra often overlap. Near the end of the movement, the oboe recalls the theme from the first movement before slinging us into the final movement, creating a wonderful pivotal moment.

The third and final movement, *Allegro vivace*, returns to a faster pace, this time a waltz. Here the opening theme is entrusted entirely to the piano, whose subsequent linear development races up and down the keyboard until falling into a half-tempo waltzing march. The two rhythmic styles are intertwined deftly throughout the movement, playfully leading us through a labyrinth of variations to an exultant A-major conclusion.

César Franck

Born: December 10, 1822; Liège, Belgium
Died: November 8, 1890; Paris, France

Symphony in D minor, Op. 48

César Franck wrote his majestic Symphony in D minor late in his life, far from the grueling early years. His father was a banker who had friends in artistic circles and decided that both of his young sons would become musicians. Barely 11 years old, the talented César was forced to endure the pressure of a public prodigy as he, accompanied by his father, made a concert tour of Belgium before moving to Paris to begin studies at the Paris Conservatoire. There César flourished before his father withdrew him prematurely to garner the riches of a traveling virtuoso.

After two disappointing years back in

Belgium, in 1844 Franck's father moved the family to Paris, where César and his brother taught private lessons and performed occasional concerts. When many of his clientele left the city due to political unrest, the professional and emotional pressures eroded Franck's fragile relationship with his father and his physical health, as well. After a bout with stress-related illness, he left his father's house to make a career for himself.

With his father out of the picture, Franck was compelled to work twice as hard. In addition to teaching privately, he took a position as organist at the church of Notre Dame de Lorette. The post sparked Franck's interest in the instrument and led to subsequent engagements, including a lifelong tenure as organist at Ste. Clotilde in Paris and as professor of organ at the Paris Conservatoire. The sound and properties of the organ became his creative voice, invading even his Symphony in D minor, with its sustained and powerful chords and abrupt shifts of orchestral color.

Though he composed throughout his life, Franck was unable to create his most potent works until his late 50's (delayed for a composer of his stature), a fact no doubt attributed to his early musical experiences. In the years leading up to his last and most fulfilling compositions, Franck absorbed aspects of his contemporaries' styles into his own. Perhaps the most pivotal catalyst to lift him toward his own compositional maturation was an 1874 performance of Wagner's prelude to Act I of *Tristan und Isolde*. Wagner's use of chromaticism infiltrated Franck's work immediately and permanently, yet while Wagner tended to use chromaticism to agitate a single key, Franck preferred to thread his chromatic lines through fields of various keys. Also, Wagner's style avoided sentimental romanticism and Frank's chromaticism often accompanied a deeply romantic style, an aesthetic cultivated by his love for Robert Schumann's music. Binding all of this is Franck's unique sense of structure, influenced by the cyclicism — use of melodic themes throughout the entirety of a piece — of late Beethoven and Berlioz; Franck took this technique to an extraordinarily high level of architectural intricacy.

The first movement of his Symphony in D minor, *Lento — Allegro non troppo*, begins with a dark and heavy theme in the double basses, moving slowly. After meandering thickly through the orchestra, it is suddenly infected with a sharp and aggressive nature, *Allegro non troppo*. This combination is repeated, then develops and yields a new, sublime theme — often dubbed the "faith motif"— played fortissimo by the violins and woodwinds.

We are then dramatically transported from the grandeur of the first movement to the intimacy of the second, *Allegretto*, with the harp and pizzicato strings quietly accompanying the English horn's lyrical melody. The English horn then disappears, and with it the melody, leaving a shell of linear strings and melodic fragments and variations. When the English horn finally returns, the movement finds resolution in large major chords that set the stage for the massive third movement, *Allegro non troppo*.

After recalling the aggression of the first movement's *Allegro non troppo* with pairs of jabbing chords, the final movement takes its course with a cheerful tune in the cellos and horns that is answered by a second theme played by a choir of woodwinds. The remainder of the movement is a cyclical collage, recalling and juxtaposing past themes and exposing their relation to one another as they build colossal and vibrant sonic masses. In a lull

where all other themes are exhausted, the subtle and long-awaited entrance of the "faith motif" from the first movement rejuvenates the third movement's initial theme toward a jubilant fanfare ending.

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Musical Notes

A Chat with Susan Starr

It's not what you want to hear before embarking on a concert tour: "You know, that's a tricky piece. You're really only safe with it after the third performance." But that's what Gary Graffman told fellow pianist Susan Starr when, in her 20's and still new to the concert circuit, she set out to play Schumann's Concerto in A minor, Op. 54. As it turned out, there was a bit of truth in the warning. "The first two concerts went very well, but the third one was a real bomb," Ms. Starr said in a recent interview.

More than 30 years and many performances later, the concerto shouldn't be problematic. Still, the same places are tricky each time she performs it, Ms. Starr said, and she makes discoveries from the approach of each conductor.

She first learned the Schumann concerto while studying with Eleanor Sokoloff. "It had to be beautiful, it had to be a good sound, it had to be well shaped, you had to understand it emotionally," she said of Mrs. Sokoloff's expectations of any performance.

There's much more to learn from a piano teacher. "I can't begin to tell you what Mrs. Sokoloff has meant to me throughout my life," said Ms. Starr. "I started studying with her when I was four years old, and she became like a second mother to me. If it weren't for Mrs. Sokoloff, I wouldn't have had my role model of a career woman who raised children, who was strong and capable and married — all the things I thought I wanted to be when I grew up." Mrs. Sokoloff is the godmother of Ms. Starr's two children.

Ms. Starr also studied with Rudolf Serkin, and she played the Schumann concerto for him many years after graduating from Curtis, as she prepared it for public performance. "There was a note on his recording that was different from any note I could find in the music," she said. "And it was a bottom note in a chord on the left hand, and I loved the progression. So I said, 'Mr. Serkin, you know you play an F-double-sharp here instead of a G-sharp and I would like to know why. It's really beautiful, but I would like to know why and where it comes from.' So he looked, and he looked, and he started to get very perplexed, and he said, 'My God! Fifty years I've been playing a wrong note and nobody ever told me until now!' "

After recovering from a laugh, she said, "So I don't know, but I can't believe that I actually corrected my teacher."

— *Laura C. Kelley*

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Message from the Chairmen

Welcome to the Curtis Symphony Season Premiere!

We are indeed pleased and honored to be chairing tonight's gala event, the proceeds of which benefit the Student Assistance Fund, an essential part of the Curtis Annual Fund. The Annual Fund is critical to the financial health of the Institute since it covers one-fifth of the total annual operating budget. The Student Assistance Fund supports resources for those students needing help with living expenses. Thus the gala in no small measure will contribute to the overall success of the Curtis year.

We are particularly grateful to our soloist this afternoon, Susan Starr, who is recognized internationally as a great artist. She is, more important for us at Curtis, known as one of our beloved and gifted graduates.

We also salute the 100 extraordinary young musicians of the Curtis Symphony Orchestra, who, under the baton of renowned conductor and teacher Otto-Werner Mueller, will be sharing their talent with us and providing a memorable experience. The orchestra truly is a jewel in the crown of Philadelphia arts and culture and is rightly recognized as an ensemble of the highest caliber and artistic ability.

In addition, we are proud and most happy to salute our honorary chairman, Eleanor Sokoloff, on the occasion of her 90th birthday. Mrs. Sokoloff graduated with distinction from Curtis in 1936, and, as a teacher, she has helped to launch the careers of many distinguished musical artists, including Susan Starr.

We deeply thank Dinner Chairmen Nina and William Albert, Patron Chairmen Suzanne and Norman Cohn, and Invitations Chairman Helen Lord for making this gala a truly successful and exciting event. A special thank-you goes to our friend Jack Wolgin, who has endowed the orchestral concert series.

And a rousing thanks to all of you who are joining us on this special occasion. Your support of The Curtis Institute of Music is of such importance to the school and our community that gratitude alone is not enough. But we know that Curtis returns true dividends in the form of musical magic that these wonderful young people share with us and the world.

We hope that you all will join us for the other concerts presented this season at Verizon Hall. On Sunday, January 30, 2005, come hear works by Dvořák, Rota and Mahler. Christoph Eschenbach will conduct, with Curtis faculty and Philadelphia Orchestra member Nitzan Haroz performing Nino Rota's Trombone Concerto. On Friday, April 29, Michael Stern conducts a program including works of Bartók and Sibelius. Also featured is a performance of Richard Danielpour's *In the Arms of the Beloved*: Double Concerto for Violin and Cello, with soloists Jaime Laredo, violin, and Sharon Robinson, cello.

Enjoy the concert!
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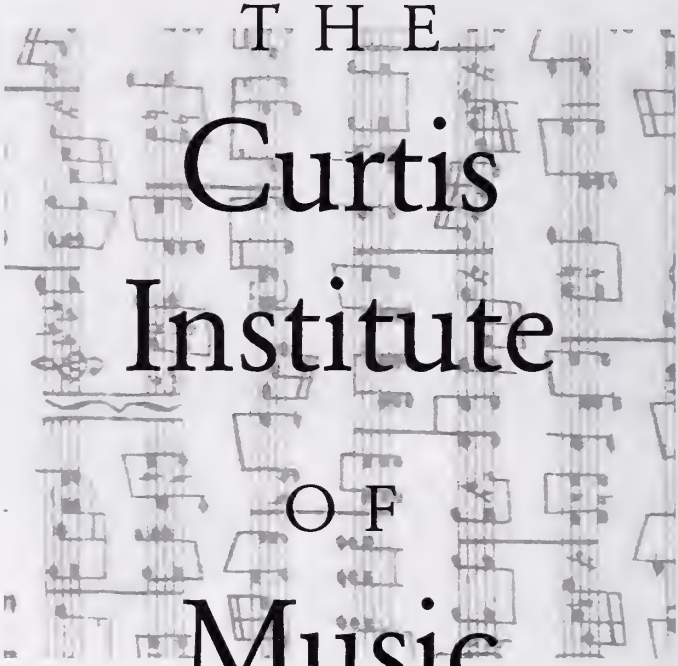
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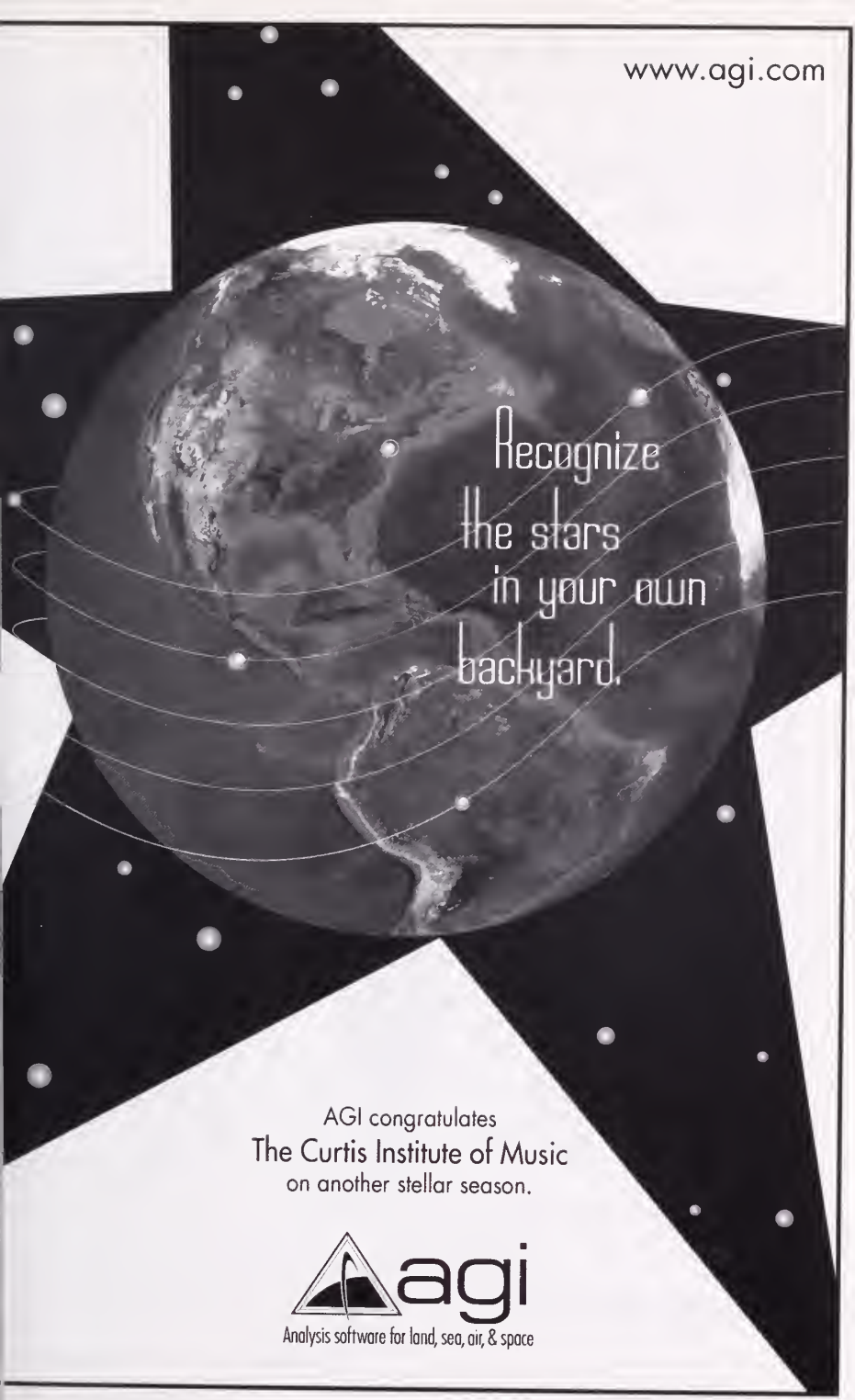
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Perelman Theater, Kimmel Center
Works by Haydn, Debussy, Beethoven, Respighi

TENG LI — PHILADELPHIA RECITAL DEBUT
Sunday, October 17, 2004, 3:00 pm
Teng Li, viola; Meng-Chieh Liu, piano
Trinity Center for Urban Life
Works by Milhaud, Brahms, Hindemith, Paganini

SPENCER MYER & FRIENDS
Sunday, November 14, 2004, 3:00 pm
Spencer Myer, piano; José Franch-Ballester, clarinet; Ju-Young Baek, violin; Teng Li, viola; Mark Kosower, cello; Byung-Soon Lee, soprano; Meredith Arwady, contralto
Trinity Center for Urban Life
Works by Mozart, Schubert, Rossini, Brahms, Tchaikovsky

TIME FOR THREE AT TRINITY CENTER
Sunday, January 23, 2005, 3:00 pm
"Time for Three"
Zachary DePue & Nicolas Kendall, violins & Ranaan Meyer, double bass; Bridget Kibbey, harp
Trinity Center for Urban Life
Works by Currier, Saint-Saëns, Ranaan Meyer, Time for Three standard repertoire*

ASTRAL concerts

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Friday, February 18, 2005, 8:00 pm
Ayano Ninomiya, violin; Teng Li, viola; Clancy Newman, cello; Time for Three; Koji Attwood, piano; Doug O'Connor, saxophone; Peter Wilson, percussion; Eric J. Owens, narrator
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*Works by Kodály, Dvořák, Cynthia Folio**

MIN-JI KIM — PHILADELPHIA RECITAL DEBUT
Sunday, March 13, 2005, 3:00 pm
Min-Ji Kim, cello;
Noreen Cassidy-Polera, piano
Trinity Center for Urban Life
Program TBA

CHIARA STRING QUARTET & SIMONE DINNERSTEIN
Sunday, April 10, 2005, 3:00 pm
Chiara String Quartet;
Simone Dinnerstein, piano
Trinity Center for Urban Life
Works by Beethoven, Gabriela Lena Frank, Brahms*



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The Curtis Institute of Music

Gary Graffman, President/Director

❧

Faculty Recital:
Jeffrey Khaner, flute, with Hugh Sung, piano
Wednesday, May 11, 2005
Field Concert Hall, 8 p.m.

❧

Duet for Flute and Piano — Zhou Tian (b. 1981)

Sonata in E-flat major, Op. 120, No. 2, — Johannes Brahms (1833 – 1897)
arranged by Jeffrey Khaner
- Allegro amabile
- Allegro appassionato
- Andante con moto — Allegro

"Danza de la moza donosa" — Alberto Ginastera (1916 – 1983)
from *Danzas Argentinas*
arranged by Hugh Sung

Sonata No. 2 for Flute and Piano — Daron Hagen (b. 1961)
- I
- II
- III

❧

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

❧

Daron Hagen (Composition '84)

Zhou Tian (Composition '05)

❧

Biographies

Jeffrey Khaner, *flute*

In 1990, Jeffrey Khaner joined the Philadelphia Orchestra as principal flute, a position he had held with the Cleveland Orchestra since 1982. Prior to his Cleveland appointment, Mr. Khaner was principal flute of the Atlantic Symphony in Halifax, Canada, and the Mostly Mozart Festival in New York, and co-principal flute of the Pittsburgh Symphony. A native of Montreal, Mr. Khaner studied with Julius Baker at the Juilliard School, where he received a Bachelor of Music degree with honors in 1980. Mr. Khaner has given recitals and master classes across North and South America, Europe, and Asia, and he has appeared as a soloist with the Montreal Symphony, Philadelphia Orchestra, Cleveland Orchestra, and many others in the United States and abroad. Additional information is available at his website: www.iflute.com. Mr. Khaner, who also teaches at the Juilliard School, joined the faculty of The Curtis Institute of Music in 1985.

Hugh Sung, *piano*

Hugh Sung began his piano studies with his mother and later studied with Eleanor Sokoloff and Susan Starr. He made his debut with the Philadelphia Orchestra at age 11, and two years later entered The Curtis Institute of Music, where he studied with Jorge Bolet and Seymour Lipkin. He has performed as a soloist with the Chamber Orchestra of Philadelphia. As an ensemble musician, Mr. Sung has collaborated with many distinguished artists and ensembles, including the American String Quartet, the Díaz Trio, Julius Baker, Jeffrey Khaner, and Aaron Rosand, with whom he has toured and recorded on the Vox and Biddulph labels. His work can also be heard on the I Virtuosi, Avie, and CRI labels. Mr. Sung joined the faculty of The Curtis Institute of Music in 1993 as a staff pianist; in 1996, he was named director of instrumental accompaniment, and in 1998, director of student recitals.

The Curtis Institute of Music

Gary Graffman, President/Director

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Faculty Recital:
Edward Aldwell, piano
Monday, November 8, 2004
Field Concert Hall, 8 p.m.

❧

English Suite No. 1 in A major, BWV 806 — Johann Sebastian Bach (1685 – 1750)

- Prélude
- Allemande
- Courante I
- Courante II avec deux Doubles
- Sarabande
- Bourrée I
- Bourrée II
- Gigue

English Suite No. 3 in G minor, BWV 808 — J.S. Bach

- Prélude
- Allemande
- Courante
- Sarabande
- Gavotte I alternativement
- Gavotte II ou la Musette
- Gigue

INTERMISSION

English Suite No. 4 in F major, BWV 809 J.S. Bach

Prélude
Allemande
Courante
Sarabande
Menuet I
Menuet II
Gigue

English Suite No. 5 in E minor, BWV 810 J.S. Bach

Prélude
Allemande
Courante
Sarabande
Passepied I en Rondeau
Passepied II
Gigue

❧

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Biography

Edward Aldwell, piano

Edward Aldwell received his bachelor's and master's degrees from the Juilliard School, where he studied piano with Adele Marcus. He studied theory and Schenkerian analysis privately with Carl Schachter and later with Ernst Oster. He taught keyboard studies at Juilliard from 1966 to 1970 and has been on the Mannes College of Music faculty since 1969. Mr. Aldwell performs recitals throughout the United States, many of them devoted to the works of Bach. He has recorded both books of *The Well-Tempered Clavier*, as well as the *Goldberg Variations* and works of Hindemith and Fauré. He is co-author, with Carl Schachter, of the textbook *Harmony and Voice Leading*. Mr. Aldwell joined the faculty of The Curtis Institute of Music in 1971 and is currently co-chair of the musical studies department, for which he teaches harmony and counterpoint.



Next Student Recital

Wednesday, November 10, 2004
Field Concert Hall, 8 p.m.

Chopin	**Concerto No. 1 in E minor, Op. 11** Miao Hou, piano Hugh Sung, piano accompaniment ('90)
David Galliard Šulek	**Concertino in E-flat major, Op. 4** **Sonata No. 3 in F major for Trombone and Piano** **Sonata, "Vox Gabrieli"** Weston Adolphus Sprott, trombone Hugh Sung, piano ('90)
Mendelssohn	**Concerto in E minor, Op. 64** Xi Chen, violin Jungeun Kim, piano

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The Curtis Institute of Music
Gary Graffman, President/Director

The Curtis Institute of Music is widely considered one of the most prestigious conservatories in the world. When Mary Louise Curtis Bok first opened the doors in 1924, her mission was "to train exceptionally gifted young musicians for careers as performing artists on the highest professional level." Today, Curtis follows the same principles set forth by Mrs. Bok: enrollment is intentionally kept small to provide a highly personalized education, the cornerstone of which is one-on-one study with some of today's leading musical artists; and all students receive full-tuition scholarships based on merit, ensuring that talent is the sole consideration for admission.

Students may pursue a Diploma or Bachelor of Music degree. Vocal students may also pursue a Master of Music degree or Professional Studies Certificate. Currently 158 students from the United States and 18 foreign countries study with Curtis's celebrated 88-member faculty, which includes Richard Danielpour, Leon Fleisher, Pamela Frank, Mikael Eliasen, Gary Graffman, Jennifer Higdon, Ida Kavafian, Jaime Laredo, Seymour Lipkin, Edgar Meyer, Otto-Werner Mueller, Ned Rorem, Aaron Rosand, Joseph Silverstein, Ignat Solzhenitsyn, members of the Guarneri Quartet and many of the principal players of the Philadelphia Orchestra.

In keeping with Curtis's philosophy that students "learn most by doing," the Institute offers more than 100 public performances a year, including orchestra concerts, operas, and solo and chamber music recitals. Free student recitals are held most Mondays, Wednesdays and Fridays at 8 p.m. in Field Concert Hall at Curtis. The recital series is the primary vehicle by which the young musicians gain experience as soloists and as chamber musicians. The Curtis Symphony Orchestra is composed of over 100 players aged 14 to 26 and is under the direction of Otto-Werner Mueller, head of the Curtis conducting department, and David Hayes, music director of the Philadelphia Singers and a member of the Philadelphia Orchestra's conducting staff. Under these conductors and distinguished guests, the students rehearse major repertoire for concerts and as preparation for auditions and careers. The Curtis Opera Theatre, headed by Mikael Eliasen, is the performing entity of the Curtis vocal studies department, with approximately 25 singers between the ages of 18 and 28. Enrollment is kept small to insure individual attention for all vocal students.

The merit of Curtis's approach to musical training is evident in the depth and breadth of quality found in alumni who have made musical history as solo performers, composers and conductors. Notable alumni include Samuel Barber, Leonard Bernstein, Richard Goode, Gian Carlo Menotti, Anna Moffo, Ned Rorem, Peter Serkin and Benita Valente, and recent graduates Juan Diego Flórez, Hilary Hahn, Lang Lang and Ignat Solzhenitsyn. Curtis alumni can be found in every major orchestra and opera company around the world. Eighteen percent of the principal chairs in America's leading orchestras and two music directorships are held by Curtis-trained musicians, and more than 40 alumni have performed with the Metropolitan Opera.

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A Message from the President



On Synergy and Heroes

Rampant tarnishing of former heroes in business, sports and politics provokes many thoughtful parents to ask, "Are there any heroes for my kids?"

There are still heroes. One of mine is Ken Kemmerer, an instrumental music teacher in the Muhlenberg School District who administered a summer band camp for that District's students during each of the last 17 years. Undaunted by diminishing student participation, attributed by Ken to students' inability to find transportation and pay a fee between $35 and $50, Ken sought a sponsor.

In the spotlight of the Reading Symphony Orchestra's Valentine's Day concert last season, the Reading Musical Foundation announced an exciting new program - scholarships to send school-age musicians in financial need to summer music camps. Hearing that and of RMF's other recent initiatives to provide such musicians with many of the same opportunities the Foundation had provided solely on merit for over three decades, Ken's ecstasy turned to determination: His exemplary summer band camp was reborn. Little did Ken know in what gargantuan proportions.

Appreciating that he could not pitch a program to RMF for only Muhlenberg District students, Ken proposed "to organize a summer music institute for band musicians of all ages ... who would like to continue their musical activities over the summer months ... providing members with a chance to meet students from other schools who share a love of band music." It would be open to adults as well, "providing a great cross-generational experience for all age groups."

Bravo and Bingo, Ken! You personify the vision, energy, compassion, tenacity and creativity that defy odds, tame mountains and, research convinces us, are characteristic of musicians. And you remind us that one person can indeed make a difference.

The results? Finding Ken Kemmerer's Berks Summer Band Institute squarely consistent with its updated mission, RMF awarded the necessary funds. A band musician himself, Muhlenberg Superintendent Joseph Yarworth opened the District's physical facilities to the program. **In the program's first year, with minimal advertising, more than 150 musicians, including 10 adults, from 13 of Berks County's school districts and parochial schools participated in a total of three bands segregated only by the musicians' years of experience. Each group rehearsed one hour per week for 10 weeks, culminating in concerts on August 25, 2004.**

What a wholesome activity during a time of year that seems endless for parents and students alike! And what an encouraging experience for students to sit as equals in an ensemble with 10 adult role models, all bonded by the musical experience.

There are still many heroes. And the best are those who ride synergy as if a new wave.

C. Thomas Work, President
Reading Musical Foundation

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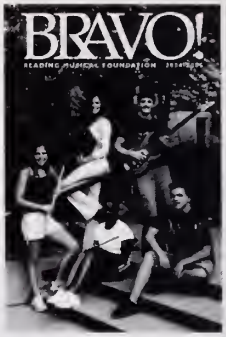
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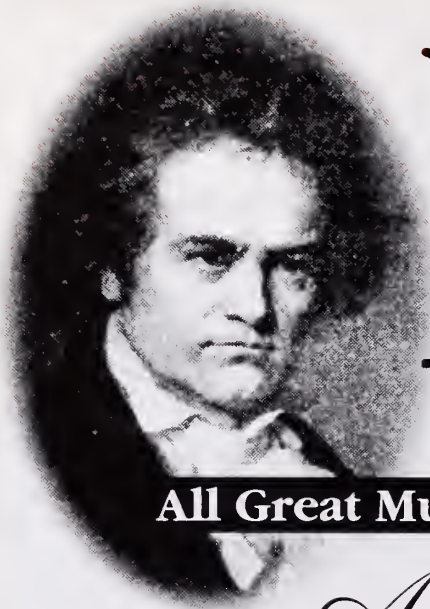
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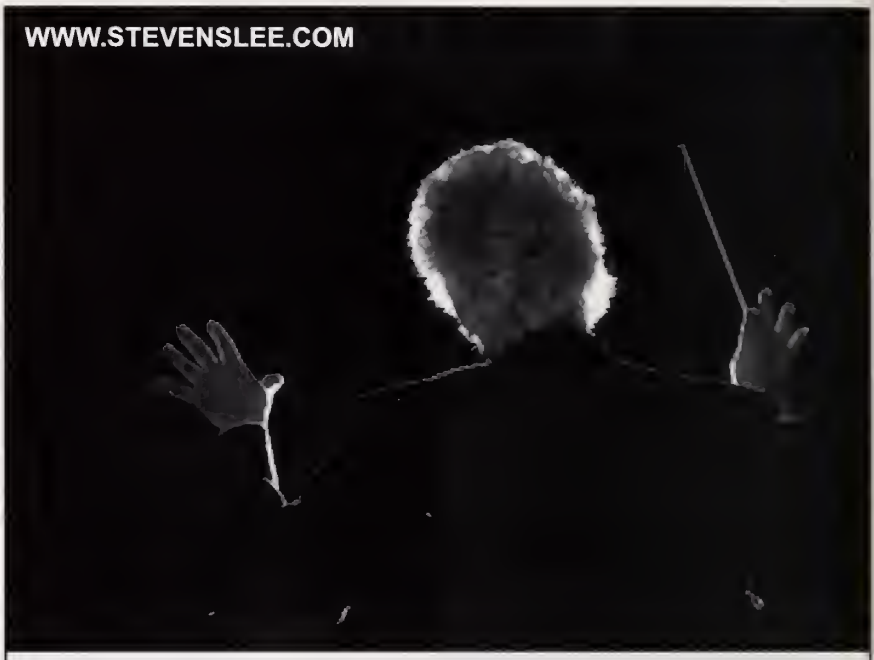
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–PROGRAM–

THE CURTIS SYMPHONY ORCHESTRA

Otto-Werner Mueller, conductor
Susan Starr, piano
Saturday, November 6, 2004

WAGNER — **Overture to *Der fliegende Holländer***

SCHUMANN — **Concerto in A minor, Op. 54**
Allegro affetuoso
Intermezzo: Andante grazioso
Allegro vivace

–INTERMISSION–

FRANCK — **Symphony in D minor, Op. 48**
Lento - Allegro non troppo
Allegretto
Allegro non troppo



Otto-Werner Mueller, conductor

Otto-Werner Mueller, who became head of Curtis's conducting faculty in 1986, has established himself as one of this country's foremost conducting teachers. Among the positions his recent students have held are assistant conductors of the Philadelphia Orchestra, Chicago Symphony, Los Angeles Philharmonic and Cleveland Orchestra. Mr. Mueller has conducted major orchestras throughout the United States, including the National Symphony and those of St. Louis, Atlanta, Detroit and Houston, and he has conducted all the major Canadian orchestras, as well.

Mr. Mueller began his musical studies in Frankfurt, Germany. At the age of 19, he was named director of the chamber music department for Radio Stuttgart and was founder/conductor of the celebrated Radio Stuttgart Chamber Choir. Two years later, he served as conductor of opera and operetta for the Heidelberg Theatre. After immigrating to Canada in 1951, Mr. Mueller worked extensively for the Canadian Broadcasting Corporation, where he conducted orchestra, opera and ballet performances, and in 1958, he became a teacher and conductor at the Montreal Conservatory. He later served as director of the Victoria Symphony and was founder/dean of the Victoria School of Music. He has served as conductor-in-residence at Yale University and has taught at the University of Wisconsin at Madison, the Aspen Music Festival, the Los Angeles Philharmonic Institute and the Summer Institute of the American Choral Foundation. He recently retired as head of the conducting department at the Juilliard School.

Susan Starr, piano

Internationally acclaimed pianist Susan Starr has performed on more than 50 occasions with the Philadelphia Orchestra since her debut at age six, as the youngest soloist to appear with a major orchestra. She has also been heard with the New York Philharmonic and Chicago, National and Moscow State symphony orchestras, as well as the orchestras of Atlanta, Baltimore, Dallas, Denver, Houston, Indianapolis, Memphis, Milwaukee, Minnesota, Montreal, New Jersey, New Orleans, Pittsburgh, St. Louis and Vancouver, among others. In 1977, Ms. Starr had the honor of performing at the White House at the invitation of President Carter.

Ms. Starr, who is a distinguished professor at Mason Gross School of the Arts at Rutgers University, will perform Rachmaninoff's *Rhapsody on a Theme of Paganini* with the university orchestra at Carnegie Hall in New York later this season. In Philadelphia, she will also appear as soloist in Shostakovich's Concerto No. 1 with the Philadelphia Classical Symphony.

The eminent conductors who have chosen Ms. Starr as soloist include Sergiu Comissiona, Charles Dutoit, Aldo Ceccato, Rafael Frühbeck de Burgos, Erich Kunzel, Raymond Leppard, Neville Marriner, Ghennady Rozhdestvensky, Maxim Shostakovich, Joseph Silverstein, Stanislaw Skrowaczewski, Leonard Slatkin and the late conductors Leonard Bernstein, Arthur Fiedler, Eugene Ormandy, Max Rudolf, Robert Shaw and William Steinberg.

A native of Philadelphia, Ms. Starr began her studies with Eleanor Sokoloff at age four. She entered The Curtis Institute of Music, where she studied with Rudolf Serkin until her graduation in 1961.



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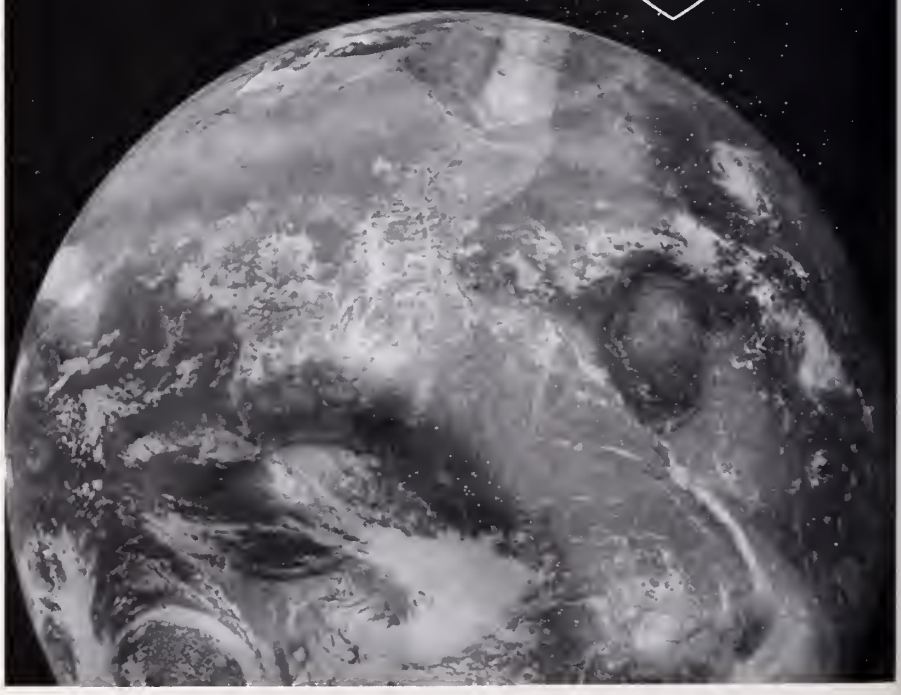
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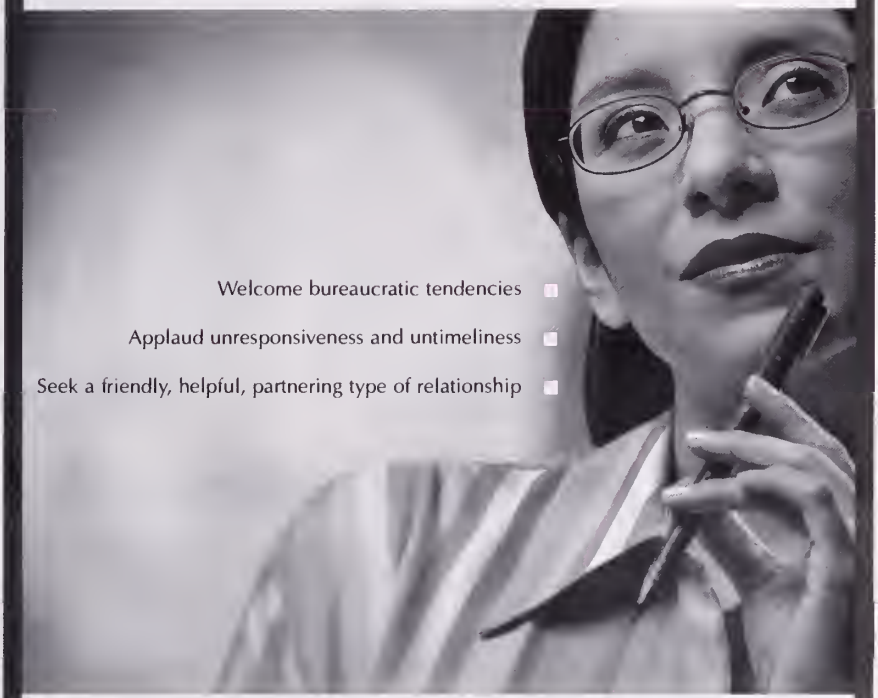
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Music Notes: Of the Reading Symphony Youth Orchestra's seniors who graduated in 2004, 57% were members of the National Honor Society and/or a national language honor society, and over 60% intend to major in fields other than music, which include mathematics, science, engineering, pharmacy, veterinary medicine, history, and English.

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PROGRAM NOTES

By J. Daniel Capecchi

Richard Wagner
Born: May 22, 1813, Leipzig, Germany
Died: February 13, 1883, Venice, Italy

Overture to *Der fliegende Holländer*

On a July night in 1839, 26-year-old Richard Wagner; his wife, Minna; and their dog, Robber, began a perilous and frustrating journey that would yield *Der fliegende Holländer*, Wagner's third opera. They had been living in Riga, Latvia, for two years and although Wagner had found work as musical director of the local theater, he also had accrued excessive debt. Mounting pressure from collectors convinced him that he and his family must escape and start anew — in Paris. The wealth and fame associated with Paris Opéra were unequaled, and the young and ambitious Wagner was certain that opportunities awaited him there. Since their passports had been confiscated in an effort to prevent such an escape, the Wagners crawled through ditches and sneaked past armed Cossack guards to the port town of Pillau, where they boarded a small merchant vessel, the *Thetis*, that would take them to London en route to Paris.

Battered by the Baltic Sea, the *Thetis* was forced to seek solace in the fjords of Norway, extending the routine eight-day voyage to three weeks. Wagner later cited this voyage as the initial inspiration for *Der fliegende Holländer (The Flying Dutchman)*, his opera based on the legend of a sea captain whose vow to sail forever amidst a fierce storm became his curse. The Bay of Sandvika, a sheltering fjord on their journey, would become the opening setting for *Holländer*.

Having survived the voyage, Wagner was welcomed to Paris by Giacomo Meyerbeer, a fellow German and the most influential composer of grand opera in Paris at that time. Yet even with Meyerbeer's assistance, Wagner was unable to garner the riches he desired. Lacking the cosmopolitan charm that seemed a prerequisite to succeed in Paris, he spent more than two years odd-jobbing at frustrating and unfulfilling musical tasks.

The closest Wagner came to staging a work at the Paris Opéra was in May 1841, when, at the suggestion of Meyerbeer, he pitched a one-act sketch of *Der fliegende Holländer* to Leon Pillet, director of the Opéra. Pillet offered him 500 francs for the story but had no use for his musical skills. With bleak finances, Wagner accepted the offer but continued to work on his sketch, expanding it into the full opera we know today.

Although the hardships of Paris embittered him toward French culture, the city's musical opportunities did impress him. Of particular importance to the *Holländer* overture was a performance of Beethoven's Symphony No. 9, whose score he had already studied and admired but had never heard. Like Beethoven's ninth, the overture commences with sublime and sustained intervals of fourths, fifths and octaves in the strings. However, unlike the ninth, in which the tones fade in gradually, Wagner's introduction ignites with a brilliant flash of shimmering strings.

From these tones forms the opening theme, a powerful melody in the horns that echoes over gales of chromatic strings, recalling, as Wagner wrote in his autobiography *Mein Leben*, the voices of the *Thetis*'s crewmen reverberating within the fjords on his voyage from Riga. After the initial theme slowly moves out to sea, the English horn plays a tender and unassuming second theme.

The remainder of the overture is a potent and intriguing synthesis of these two musical and dramatic themes. The first depicts the cursed Dutchman, whom Wagner, in his book *A Communication to My Friends*, describes as "an age-old feature of man's

character ... with a power that grips the heart" and "a longing for respite from the storms of life." The second theme represents the far-gazing and unassuming Senta, *Holländer*'s heroine, who yearns to be lifted from her mundane life and whose selfless love is able to redeem the Dutchman and grant him the rest he seeks.

These themes of teleological suffering, escape, love and redemption appear for the first time in *Holländer* and are the building blocks for all of Wagner's remaining operas. For this reason, Wagner, as he wrote to King Ludwig II on September 2, 1864, later saw *Holländer* as "that earlier work ... already typical of my true style."

He revised the ending of the overture several times, the last being in 1860 as he was working on *Tristan und Isolde*. In a letter to Mathilde Wesendonck on April 10, 1860, he wrote, "Only now that I have written Isolde's transfiguration have I been able to find the right ending for the *Holländer* overture." In exchange for what was a fortissimo finale of the Dutchman motif, Wagner set a serene yet kinetic sonic wave which, to our modern ears, anticipates the harmonies and textures of *Tristan*.

Robert Schumann
Born: June 8, 1810, Zwickau, Germany
Died: July 29, 1856, Endenich, Germany

Piano Concerto in A minor, Op. 54

In 1841, the year in which Robert Schumann began what would be his Piano Concerto in A minor, the composer wrote of feeling "ever clear and bright, full of love ... this too is reflected in my music." This was Schumann's first year of marriage to his beloved Clara (the quote above, in fact, is from their marriage diary). They met when, as a distracted 18-year-old law student at the University of Leipzig, he sought out her father, the renowned piano pedagogue Friedrich Wieck. Clara was also a pianist and, though only nine years old at the time, had already begun what would become a celebrated performance career.

Their blissful and ardent courtship began seven years later, but with it came dissension from Friedrich Wieck, who had come to know Schumann as a troubled and disrespectful student prone to bouts of heavy drinking and depression. As the couple's passion intensified, so did Wieck's disapproval. In the spring of 1839, he threatened to disinherit Clara and confiscate her earnings unless she broke off all relations with Schumann. The following year he wrote an 11-page catalog of charges against Schumann's character, which he circulated through the courts, concert managers and critics, as well. After successfully fighting back by charging Wieck with defamation of character and forcing him to retract his allegations, Robert Schumann married Clara Wieck on September 12, 1840, in Schönefeld, Germany.

Here Schumann turned a corner in both his personal life and his compositional life. Up to this point, he had successfully written for only piano and voice. Perhaps driven by encouragement from Clara — who in January 1839 wrote, "Your imagination and your spirit are too great for the weak piano" — Schumann began to write for orchestra. After completing his Symphony No. 1 ("Spring") in four days and while finishing *Overture, Scherzo and Finale*, Schumann began work on the single-movement *Phantasie* in A minor for piano and orchestra. Clara performed the work twice in rehearsal, while eight-and-a-half months pregnant, and praised how "the piano and orchestral parts are interwoven to the highest degree." Yet the *Phantasie* was shelved until, upon the insistence of Schumann's publisher, it became the first of the three-movement Piano Concerto in A minor, Op. 54, finished in 1845.

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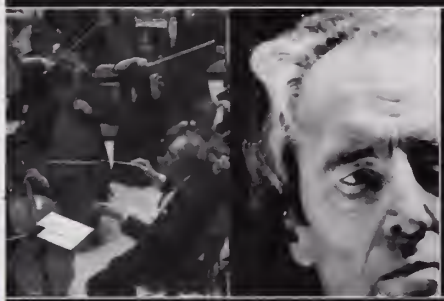
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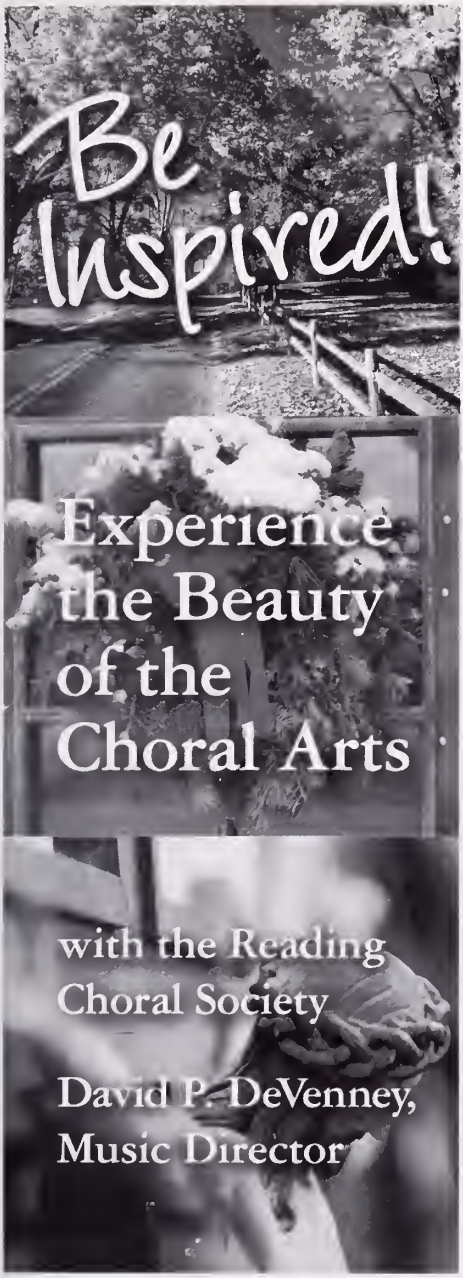
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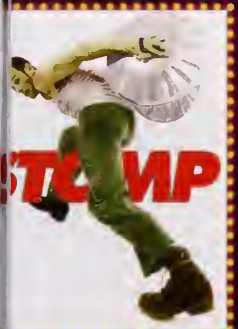
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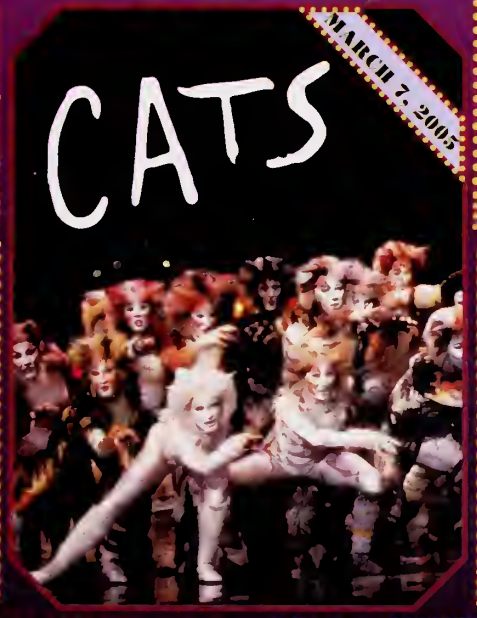
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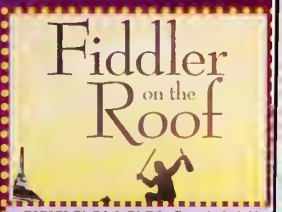


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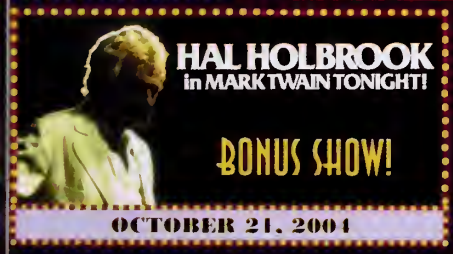




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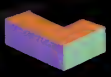
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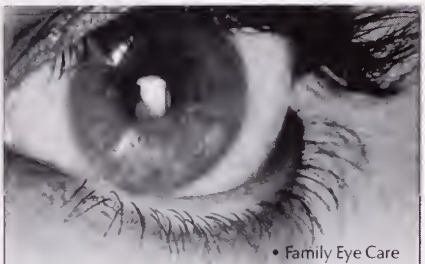
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The first movement is an exploration of the initial theme, played by the oboe after a dramatic introduction of stabbing chords exchanged between the orchestra and piano. The similarity between this and Senta's theme in Wagner's Overture to *Der fliegende Holländer*, also written in 1841, is striking and provides an interesting juxtaposition of the composers' styles. While both themes encompass a certain sobriety, Wagner's contains an unwavering nobility and timelessness throughout the overture, making it more mythic than human. In contrast, Schumann's theme celebrates the throws of human passion, swinging back and forth from minor to major, exploring a wide range of emotions.

Though the pianist's part is certainly virtuosic, Schumann had no desire to compose for virtuosity's sake; in 1839, he wrote to Clara, "I cannot write for a virtuoso, I shall have to contrive something else." The piano cadenza, near the end of the first movement, proves this. Having already flexed the technical muscles of the soloist, Schumann provides a solo that is clear and uncluttered, yet full of growth and intensity and completely unified with the movement.

The shorter and more subdued second movement, *Intermezzo*, illustrates the subtle power of transition. Schumann originally intended the intermediate second and substantial third movements to be listed together as *Andantino and Rondo*, not as distinctive movements. Regardless, the beautiful lyricism and supple interplay between the piano and orchestra lend an identity unique to this portion of the piece. With the piano gently leading the way, the movement progresses fluidly as the melodic lines of the piano and orchestra often overlap. Near the end of the movement, the oboe recalls the theme from the first movement before slinging us into the final movement, creating a wonderful pivotal moment.

The third and final movement, *Allegro vivace*, returns to a faster pace, this time a waltz. Here the opening theme is entrusted entirely to the piano, whose subsequent linear development races up and down the keyboard until falling into a half-tempo waltzing march. The two rhythmic styles are intertwined deftly throughout the movement, playfully leading us through a labyrinth of variations to an exultant A-major conclusion.

César Franck
Born: December 10, 1822, Liège, Belgium
Died: November 8, 1890, Paris, France

Symphony in D minor, Op. 48

César Franck wrote his majestic Symphony in D minor late in his life, far from the grueling early years. His father was a banker who had friends in artistic circles and decided that both of his young sons would become musicians. Barely 11 years old, the talented César was forced to endure the pressure of a public prodigy as he, accompanied by his father, made a concert tour of Belgium before moving to Paris to begin studies at the Paris Conservatoire. There César flourished before his father withdrew him prematurely to garner the riches of a traveling virtuoso.

After two disappointing years back in Belgium, in 1844 Franck's father moved the family to Paris, where César and his brother taught private lessons and performed occasional concerts. When many of his clientele left the city due to political unrest, the professional and emotional pressures eroded Franck's fragile relationship with his father and his physical health, as well. After a bout with stress-related illness, he left his father's house to make a career for himself.

With his father out of the picture, Franck was compelled to work twice as hard.

In addition to teaching privately, he took a position as organist at the church of Notre Dame de Lorette. The post sparked Franck's interest in the instrument and led to subsequent engagements, including a lifelong tenure as organist at Ste. Clotilde in Paris and as professor of organ at the Paris Conservatoire. The sound and properties of the organ became his creative voice, invading even his Symphony in D minor, with its sustained and powerful chords and abrupt shifts of orchestral color.

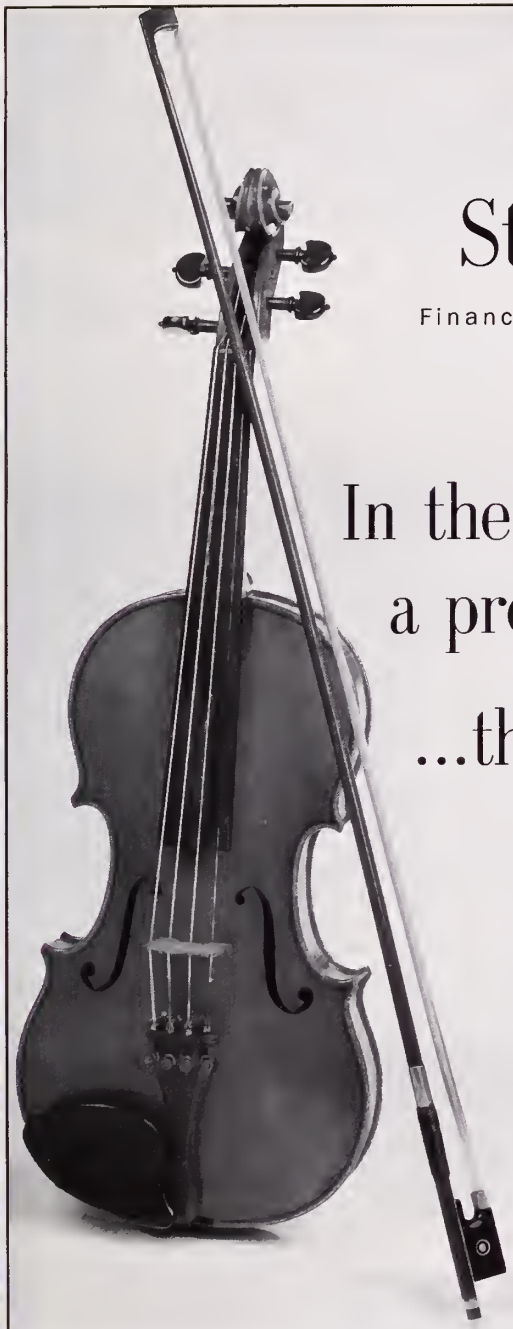
Though he composed throughout his life, Franck was unable to create his most potent works until his late 50's (delayed for a composer of his stature), a fact no doubt attributed to his early musical experiences. In the years leading up to his last and most fulfilling compositions, Franck absorbed aspects of his contemporaries' styles into his own. Perhaps the most pivotal catalyst to lift him toward his own compositional maturation was an 1874 performance of Wagner's prelude to Act I of *Tristan und Isolde*. Wagner's use of chromaticism infiltrated Franck's work immediately and permanently, yet while Wagner tended to use chromaticism to agitate a single key, Franck preferred to thread his chromatic lines through fields of various keys. Also, Wagner's style avoided sentimental Romanticism and Frank's chromaticism often accompanied a deeply romantic style, an aesthetic cultivated by his love for Robert Schumann's music. Binding all of this is Franck's unique sense of structure, influenced by the cyclicism — use of melodic themes throughout the entirety of a piece — of late Beethoven and Berlioz; Franck took this technique to an extraordinarily high level of architectural intricacy.

The first movement of his Symphony in D minor, *Lento — Allegro non troppo*, begins with a dark and heavy theme in the double basses, moving slowly. After meandering thickly through the orchestra, it is suddenly infected with a sharp and aggressive nature, *Allegro non troppo*. This combination is repeated, then develops and yields a new, sublime theme — often dubbed the "faith motif"— played fortissimo by the violins and woodwinds.

We are then dramatically transported from the grandeur of the first movement to the intimacy of the second, *Allegretto*, with the harp and pizzicato strings quietly accompanying the English horn's lyrical melody. The English horn then disappears, and with it the melody, leaving a shell of linear strings and melodic fragments and variations. When the English horn finally returns, the movement finds resolution in large major chords that set the stage for the massive third movement, *Allegro non troppo*.

After recalling the aggression of the first movement's *Allegro non troppo* with pairs of jabbing chords, the final movement takes its course with a cheerful tune in the cellos and horns that is answered by a second theme played by a choir of woodwinds. The remainder of the movement is a cyclical collage, recalling and juxtaposing past themes and exposing their relation to one another as they build colossal and vibrant sonic masses. In a lull where all other themes are exhausted, the subtle and long-awaited entrance of the "faith motif" from the first movement rejuvenates the third movement's initial theme toward a jubilant fanfare ending.

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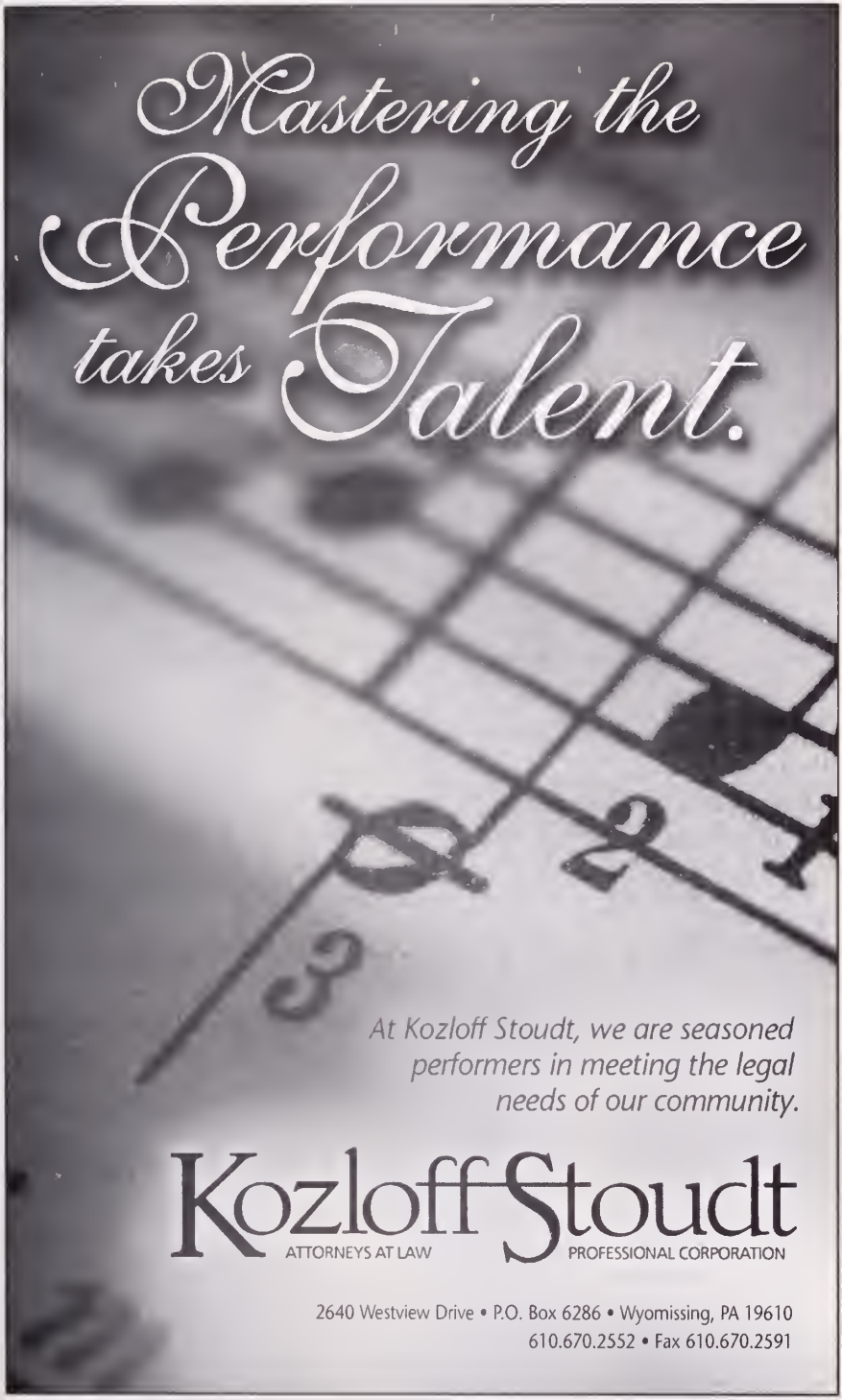


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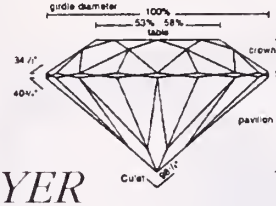
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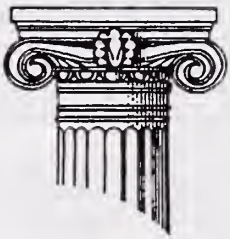
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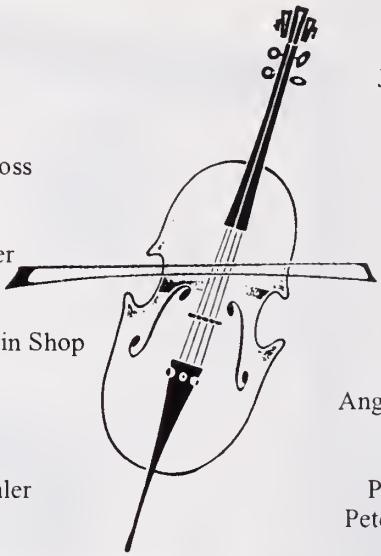
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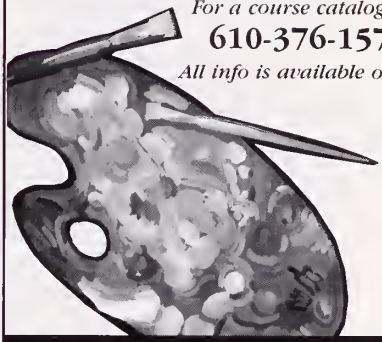
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After a memorable Bynden Wood Concert, I had the pleasure of speaking with internationally renowned pianist, Peter Orth, who had soloed earlier that evening. A thoughtful and active listener, Peter asked me what instrument I played. More than a bit embarrassed, I shared with him (less the sordid details) a brief synopsis of my unsuccessful efforts at mastering several instruments including an unruly set of vocal cords in my younger days. In summary, I described my musical accomplishments as "failed." A gracious man, Peter turned to me with great assurance and said, "We are all failed musicians." Offered most assuredly as salve for my 'musical' wounds, his words were also a powerful reminder of the high standards to which Peter and other professional musicians hold themselves.

His comment also brought to mind the many people I know who played a musical instrument or sang as teens but chose to pursue careers other than music. Highly successful professionally and personally, they credit music in their lives as being critical to their success. Der Scutt, acclaimed architect of the Trump Tower and the 'hometown boy' who returned to give us the beautiful atrium entrance to the Reading Public Museum, noted "Music certainly played a part in helping to discipline my later studies at Penn State University and Yale University. Dedication to perseverance to attain the best is testimony to anyone's success, and certainly no exception in my career." First chair trumpet in his high school band and orchestra, Mr. Scutt chose to put what was a promising career in music on hold to pursue the world of design and building.

There are countless examples of people in our community, across the country and around the world who credit their participation in music for their success. They fill our concert halls and support music education in our schools. They understand the critical importance of music and the arts in our classrooms and the high standards music demands of its participants.

Are they failed musicians? I don't think so. But if they are, wouldn't the world be a better place if we were all failed musicians? We know that our best and brightest students participate in their school's band, chorus and music education programs. We know that medical schools accept more music majors into their programs than any other major including biochemistry and that underserved inner-city children with supplemental keyboard lessons generally score higher in math testing when compared to peers in wealthy suburban school districts. Academic and professional success aside, music gives back personally. Whether it's singing in the shower or enjoying tonight's concert event, music is both pleasurable and bountiful.

Failed musician? I hope so.



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The principal chairs of the Violin, Viola, Violoncello, Double Bass, Flute, Clarinet, Bassoon, Horn, Trumpet, and Timpani and Percussion sections have been endowed by a gift from the family foundation of William M. Hollis Jr. and Andrea M. Baldeck, M.D.

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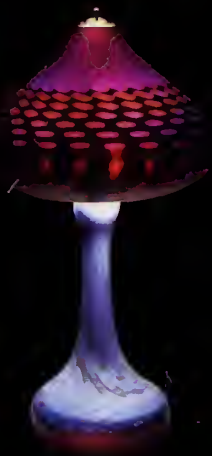
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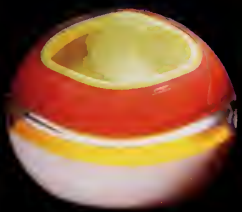
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THE CURTIS SYMPHONY ORCHESTRA, SAT. NOV. 6, 2004

Thanks to the following contributors whose generosity allowed 22 middle school students to attend tonight's performance along with their teachers who also took them to dinner.

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NORTHEAST MIDDLE SCHOOL

Teachers

Heather Frankhouser David Rutt Jamie Steamer

Students

Priscilla Cordero
Brandon Davis
Perla Gonzalez
Ashley Jones
Romarr Mayne
Ninabeth Santos

NORTHWEST MIDDLE SCHOOL

Teachers

Holly Place-Keown Le Anne Zettlemoyer

Students

Jonathan Gonzales
Laura Knapp
Mabel Mancebo
Rosanna Pereira
Raymond Perez
Jabari Sheriff

SOUTHERN MIDDLE SCHOOL

Teachers

Cynthia Miller -Aungst Nina Rowley

Students

Lashay Jones
Adam Leonardo
Chelsea Rich
Ramona Ponce
Mary White

SOUTHWEST MIDDLE SCHOOL

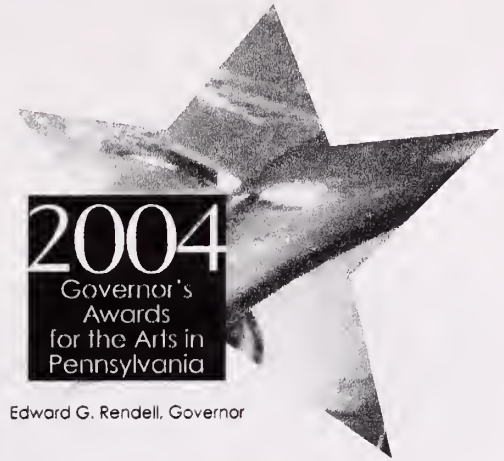
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Students

Francisco Cedeno
Carlos Martinez
Jezaryn Santos
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Jessika Tirado

You are cordially invited to attend the



Tuesday, Nov. 9, at 6:45 p.m.
Sovereign Performing Arts Center
136 N. Sixth St.

Ceremony is FREE and Open to the public

Honoring:

Ginger and Marlin Miller of Reading
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Sunday Evenings At Stirling



The Star Series and Friends of Chamber Music

announce their 2004-2005 Series
for Dinner, Concert, and Artist Receptions

Sunday, December 12, 2004
"The Curtis Holiday Vocal Gala"
LISHIR INBAR, soprano,
BRIAN ZACHARY PORTER, tenor
HANAN TARABAY, mezzo-soprano,
LISA KELLER, piano accompanist

Sunday, January 16, 2005
Pianists MIRI YAMPOLSKY and XAK BJERKEN

Sunday, February 20, 2005
CATALENA VICENS, harpsichord, BIANCA GARCIA, flute
BRONWYN BANERDT, cello

Sunday, April 10, 2005
Pianists DI WU and CHRISTOPHER FALZONE

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Fourteenth Student Recital
Wednesday, November 10, 2004
Field Concert Hall, 8 p.m.

❧

Concerto in E minor, Op. 64 — Felix Mendelssohn (1809 – 1847)
Allegro, molto appassionato
Andante
Allegretto non troppo — Allegro molto vivace

Xi Chen, *violin*
Jungeun Kim, *piano*

Concerto No. 1 in E minor, Op. 11 — Frédéric Chopin (1810 – 1849)
Allegro maestoso: Risoluto
Romance: Larghetto
Rondo: Vivace

Miao Hou, *piano*
Hugh Sung, *piano accompaniment*

❧

This evening's recital will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

❧

Xi Chen from Shenyang, China, is a student of Joseph Silverstein and entered Curtis in 2003.

Miao Hou from Shenyang, China, is a student of Seymour Lipkin and entered Curtis in 2000.

Jungeun Kim, staff pianist

Hugh Sung, director of instrumental accompaniment and student recitals ('90)

Next Student Recital

Friday, November 12, 2004
Field Concert Hall, 8 p.m.

Beethoven	**Sonata No. 3 in A major, Op. 69**
Chopin	**Sonata in G minor, Op. 65**
Handel	**Adagio and Allegro from Organ Concerto in G minor, Op. 4, No. 3, arranged by Jonah Kim** Jonah Kim, cello Susanne Son, piano ('93)
Brahms	**Sonata No. 3 in D minor, Op. 108** Hwi-Eun Kim, violin Shih-Wei Huang, piano
Debussy	**Sonata in G minor** Emily Deans, violin Christina Anum-Dorhuso, piano ('03)

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

Forthcoming Curtis Performances

PECO Family Concert Series
Introduction to the Percussion Family
Sunday, November 14, 2 and 4 p.m., Field Concert Hall
Best enjoyed by 5- to 12-year-olds.
Tickets: free, but reservations are required; call 215-893-7902.

The Curtis Opera Theatre
Così fan tutte
By Wolfgang Amadeus Mozart
Libretto by Lorenzo da Ponte
Thursday, November 18, 7:30 p.m.
Friday, November 19, 7:30 p.m.
Saturday, November 20, 7:30 p.m.
Sunday, November 21, 2 p.m.
Prince Music Theater, 1412 Chestnut Street, Philadelphia
Tickets: $30; call 215-569-9700.
For subscriptions, call 215-893-7902 or visit www.curtis.edu.

Fully staged production with the Curtis Symphony Orchestra
Otto-Werner Mueller, *conductor*
Thor Steingraber, *stage director*
Luke Hegel-Cantarella, *scenic designer*
Miguel Angel Huidor, *costume designer*
Joel Moritz, *lighting designer*
Danielle Orlando, *recitative harpsichordist*

Sponsored by Montgomery, McCracken, Walker & Rhoads, LLP and funded in part by a grant from the Dolfinger-McMahon Foundation.

***After Mimì*: Opera Scenes**
Conceived by Mikael Eliasen and Chas Rader-Shieber
Works by Puccini, Mozart, Schubert, Gilbert and Sullivan, Cole Porter, Offenbach and Sondheim, among others.
Friday, December 10, 8 p.m.
Saturday, December 11 8 p.m.
Sunday, December 12, 8 p.m.
The Curtis Opera Studio, 1726 Locust Street
Tickets: $15; call 215-893-7902 or visit www.curtis.edu.

Susan Nowicki, *musical director and pianist*
Vanessa Gilbert, *stage director*

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Fifteenth Student Recital
Friday, November 12, 2004
Field Concert Hall, 8 p.m.

❧

Adagio and Allegro — George Frideric Handel (1685 – 1759)
from Organ Concerto in G minor, Op. 4, No. 3
arranged by Jonah Kim

Sonata No. 3 in A major, Op. 69 — Ludwig van Beethoven (1770 – 1827)
Allegro ma non tanto
Scherzo: Allegro molto
Adagio cantabile — Allegro vivace

Sonata in G minor, Op. 65 — Frédéric Chopin (1810 – 1849)
Allegro moderato
Scherzo
Largo
Finale: Allegro

Jonah Kim, *cello*
Susanne Son, *piano*

INTERMISSION

Sonata No. 3 in D minor, Op. 108 — Johannes Brahms (1833 – 1897)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Hwi-Eun Kim, *violin*
Shih-Wei Huang, *piano*

Sonata in G minor — Claude Debussy (1862 – 1918)

Allegro vivo
Intermède: Fantasque et léger
Finale: Très animé

Emily Deans, *violin*
Christina Anum-Dorhuso, *piano*

❧

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❧

Emily Deans from Dallas is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2003.

Shih-Wei Huang from Tao-Yuan, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2003.

Hwi-Eun Kim from Daegu, Korea, is a student of Ida Kavafian and Yumi Ninomiya Scott and entered Curtis in 2003.

Jonah Kim from Seoul is a student of Orlando Cole and Peter Wiley and entered Curtis in 2000.

Christina Anum-Dorhuso (Piano '03), staff

Susanne Son (Piano '93), staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Monday, November 15, 2004
Field Concert Hall, 8 p.m.

Bruch	***Kol nidrei*, Op. 47**
Popper	***Hungarian Rhapsody*, Op. 68**
	Elena Jivaeva, piano
	Samuel Fletcher, cello
Prokofiev	**Sonata, Op. 56**
	Melissa White, violin
	Elena Urioste, violin
Prokofiev	**Concerto No. 1 in D major, Op. 19**
	Hannah Choi, violin
	Jungeun Kim, piano
Tournier	**Sonatine in G major, Op. 30**
	Piper Runnion-Bareford, harp

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 PECO Family Concert Series



Sunday, November 14, 2004
Field Concert Hall, 2 p.m. and 4 p.m.

Introduction to the Percussion Family

The Three Camps — Traditional

Little Rumba — Rolando Morales-Matos (b. 1964)

Patricia Franceschy, *percussion*
Gabe Globus-Hoenich, *percussion*
Patrick J. Pastella, *percussion*
Dennis Petrunin, *percussion*

Assez vif et bien rythmé
from String Quartet in G minor, Op. 10 — Claude Debussy (1862 – 1918)

Patricia Franceschy, *marimba*
Gabe Globus-Hoenich, *marimba*
Patrick J. Pastella, *marimba*
Dennis Petrunin, *marimba*

Next PECO Family Concert

Sunday, February 6, 2005 at 2 p.m. and 4 p.m.

Introduction to the Brass Family

Trumpet, horn, trombone and tuba students from Curtis will explore their instruments and repertoire.

To obtain tickets, send a stamped, self-addressed envelope to the Curtis Ticket Office at 1726 Locust Street, Philadelphia, PA 19103, listing the date and time of the concert you wish to attend. Limit of four tickets per family.

For more information call 215-893-7902.

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Sixteenth Student Recital
Monday, November 15, 2004
Field Concert Hall, 8 p.m.

❧

Sonatine in G major, Op. 30 — Marcel Tournier (1879 – 1951)
- Allegrement
- Calme et expressif
- Fièvresement

Piper Runnion-Bareford, *harp*

***Kol nidrei*, Op. 47** — Max Bruch (1838 – 1920)

***Hungarian Rhapsody*, Op. 68** — David Popper (1843 – 1913)

Samuel Fletcher, *cello*
Elena Jivaeva, *piano*

Intermission

Sonata, Op. 56 — Sergey Prokofiev (1891 – 1953)

Andante cantabile
Allegro
Commodo (quasi allegretto)
Allegro con brio

Melissa White, *violin*
Elena Urioste, *violin*

Concerto No. 1 in D major, Op. 19 — Prokofiev

Andantino
Scherzo: Vivacissimo
Moderato

Hannah Choi, *violin*
Jungeun Kim, *piano*

❧

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❧

The Prokofiev sonata was prepared by Ida Kavafian.

Hannah Choi from Taejon, Korea, is a student of Jaime Laredo and Yumi Ninomiya Scott and entered Curtis in 2002.

Samuel Fletcher from Rockwal, Tex., is a student of David Soyer and entered Curtis in 2003.

Piper Runnion-Bareford from Deerfield, N.H., is a student of Judy A. Loman and entered Curtis in 2002.

Elena Urioste from Philadelphia is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2003.

Melissa White from Lansing, Mich., is a student of Ida Kavafian and Jaime Laredo and entered Curtis in 2002.

Elena Jivaeva, staff

Jungeun Kim, staff pianist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Wednesday, November 17, 2004
Field Concert Hall, 8 p.m.

Abe	***Michi***
J.S. Bach	**Prelude from Cello Suite No. 1 in G major, BWV 1007**
O'Meara	***Restless***
	Patricia Franceschy, marimba
J.S. Bach	**Prelude and Fugue No. 2 in C minor, BWV 847, from *The Well-Tempered Clavier Book 1***
Maslanka	**Selections from *My Lady White***
	Gabe Globus-Hoenich, marimba
Brahms	**Sonata No. 3 in D minor, Op. 108**
	Xi Chen, violin
	Yuja Wang, piano
Rameau	***Pièces de clavecin en concerts, No. 1***
	Bianca Rose Garcia, flute
	Solenne Païdassi, violin
	Catalina Vicens, harpsichord
Schnittke	**String Trio**
	Lily Francis, violin
	Roberto Díaz, viola
	Angela Jean Park, cello
Schumann	**Sonata No. 1 in A minor, Op. 105**
	Johanna Koelmel, violin
	Roman Rabinovich, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Seventeenth Student Recital
Wednesday, November 17, 2004
Field Concert Hall, 8 p.m.

❧

Pièces de clavecin en concerts, No 1 — Jean-Philippe Rameau (1683 – 1764)
La Coulicam
La Livri
Le Vézinet

Bianca Rose Garcia, *flute*
Solenne Païdassi, *violin*
Catalina Vicens, *harpsichord*

Sonata No. 1 in A minor, Op. 105 — Robert Schumann (1810 – 1856)
Mit leidenschaftlichem Ausdruck
Allegretto
Lebhaft

Johanna Koelmel, *violin*
Roman Rabinovich, *piano*

String Trio — Alfred Schnittke (1934 – 1998)
Moderato
Adagio

Lily Francis, *violin*
Roberto Díaz, *viola*
Angela Jean Park, *cello*

Intermission

Sonata No. 3 in D minor, Op. 108 — Johannes Brahms (1833 – 1897)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Xi Chen, *violin*
Yuja Wang, *piano*

Selections from *My Lady White* — David Maslanka (b. 1943)

1. Madrigal
3. For Pretty Alison

Prelude and Fugue No. 2 in C minor, BWV 847, from *The Well-Tempered Clavier Book 1* — Johann Sebastian Bach (1685 – 1750)

Gabe Globus-Hoenich, *marimba*

Prelude from Cello Suite No. 1 in G major, BWV 1007 — J.S. Bach

Restless — Rich O'Meara (b. 1957)

Michi — Keiko Abe (b. 1937)

Patricia Franceschy, *marimba*

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

The Brahms sonata was prepared by Gary Graffman and Joseph Silverstein.

The Rameau trio was prepared by Lionel Party.

The Schnittke trio was prepared by Roberto Díaz.

Xi Chen from Shenyang, China, is a student of Joseph Silverstein and entered Curtis in 2003.

Patricia Franceschy from Veracruz, Mexico, is a student of Don Liuzzi , Rolando Morales-Matos and Scott Robinson and entered Curtis in 2004.

Lily Francis from West Hartford, Conn., is a student of Joseph Silverstein and entered Curtis in 2001.

Bianca Rose Garcia from Salem, N.H., is a student of Jeffrey Khaner and entered Curtis in 2001.

Gabe Globus-Hoenich from Lincoln, Mass., is a student of Don Liuzzi, Rolando Morales-Matos and Scott Robinson and entered Curtis in 2004.

Johanna Koelmel from Erfurt, Germany, is a student of Joseph Silverstein and entered Curtis in 2002.

Solenne Païdassi from Antibes, France, is a student of Victor Danchenko and entered Curtis in 2002.

Angela Jean Park from Seoul is a student of Orlando Cole and Peter Wiley and entered Curtis in 2001.

Roman Rabinovich from Ramat-Gan, Israel, is a student of Claude Frank and Seymour Lipkin and entered Curtis in 2003.

Catalina Vicens from Santiago, Chile, is a student of Lionel Party and entered Curtis in 2002.

Yuja Wang from Beijing is a student of Gary Graffman and entered Curtis in 2002.

Roberto Díaz (Viola '84), faculty

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Recital

Friday, November 19, 2004
Faculty Recital: Victor Danchenko, violin,
with guest Micah Yui, piano
Field Concert Hall, 8 p.m.

Debussy	**"En bateau" from *Petite suite*** ***Claire de lune*, transcribed by Louis Carembat** ***La plus que lente***
Franck	**Sonata in A major**
Janácek	**Sonata for Violin and Piano**
Schumann	**Fantasy in C major, Op. 131,** **arranged by Fritz Kreisler**

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.



THE CURTIS INSTITUTE OF MUSIC

CELEBRATING ITS 80TH YEAR

The Curtis Opera Theatre

Così fan tutte

By Wolfgang Amadeus Mozart

Thursday, November 18 at 7:30 p.m.
Friday, November 19 at 7:30 p.m.
Saturday, November 20 at 7:30 p.m.
Sunday, November 21 at 2 p.m.

Prince Music Theater

2004/2005 Season

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music is widely considered one of the most prestigious conservatories in the world. When Mary Louise Curtis Bok first opened the doors in 1924, her mission was "to train exceptionally gifted young musicians for careers as performing artists on the highest professional level." Today, Curtis follows the same principles set forth by Mrs. Bok: enrollment is intentionally kept small to provide a highly personalized education, the cornerstone of which is one-on-one study with some of today's leading musical artists; and all students receive full-tuition scholarships based on merit, ensuring that talent is the sole consideration for admission.

Students may pursue a Diploma or Bachelor of Music degree. Vocal students may also pursue a Master of Music degree or Professional Studies Certificate. Currently 158 students from the United States and 18 foreign countries study with Curtis's celebrated 88-member faculty, which includes Richard Danielpour, Leon Fleisher, Pamela Frank, Mikael Eliasen, Gary Graffman, Jennifer Higdon, Ida Kavafian, Jaime Laredo, Seymour Lipkin, Edgar Meyer, Otto-Werner Mueller, Ned Rorem, Aaron Rosand, Joseph Silverstein, Ignat Solzhenitsyn, members of the Guarneri Quartet and many of the principal players of the Philadelphia Orchestra.

In keeping with Curtis's philosophy that students "learn most by doing," the Institute offers more than 100 public performances a year, including orchestra concerts, operas, and solo and chamber music recitals. Free student recitals are held most Mondays, Wednesdays and Fridays at 8 p.m. in Field Concert Hall at Curtis. The recital series is the primary vehicle by which the young musicians gain experience as soloists and as chamber musicians. The Curtis Symphony Orchestra is composed of over 100 players aged 14 to 26 and is under the direction of Otto-Werner Mueller, head of the Curtis conducting department, and David Hayes, music director of the Philadelphia Singers and a member of the Philadelphia Orchestra's conducting staff. Under these conductors and distinguished guests, the students rehearse major repertoire for concerts and as preparation for auditions and careers. The Curtis Opera Theatre, headed by Mikael Eliasen, is the performing entity of the Curtis vocal studies department, with approximately 25 singers between the ages of 18 and 28. Enrollment is kept small to insure individual attention for all vocal students.

The merit of Curtis's approach to musical training is evident in the depth and breadth of quality found in alumni who have made musical history as solo performers, composers and conductors. Notable alumni include Samuel Barber, Leonard Bernstein, Richard Goode, Gian Carlo Menotti, Anna Moffo, Ned Rorem, Peter Serkin and Benita Valente, and recent graduates Juan Diego Flórez, Hilary Hahn, Lang Lang and Ignat Solzhenitsyn. Curtis alumni can be found in every major orchestra and opera company around the world. Eighteen percent of the principal chairs in America's leading orchestras and three music directorships are held by Curtis-trained musicians, and more than 40 alumni have performed with the Metropolitan Opera.

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Additional Student Biographies

Heidi Melton (Fiordiligi — November 19 and 21) is a soprano from Spokane, Wash., studying in the opera program with Joan Patenaude-Yarnell. Credits include: *Susannah* (Mrs. Gleaton) with Eastman Opera Theatre, *Trouble in Tahiti* (Dinah), *Idomeneo* (Electra) and *The Turn of the Screw* (Governess) with the Eastman Opera Theatre scenes program. Concert appearances include Szymanowski's *Stabat Mater* (Soprano Soloist), Schubert's Mass in A (Alto Soloist) and Beethoven's Mass in C (Soprano Soloist) with the Eastman Philharmonic, and young-artist performance and first-night gala performances with the Spokane Symphony.

Brian Zachary Porter (Ferrando — November 19 and 21) is a tenor from Detroit, studying in the voice program with Steven Smith, adjunct faculty. Credits include: *The Rape of Lucretia* (Male Chorus), *Separate Tables* (Ensemble) and *Miss Julie* (Young Boy) for the Curtis Opera Theatre and roles for Juilliard Opera Workshop and Chautauqua Institution.

Howard Reddy (Don Alfonso — November 18 and 20) is a baritone from Carlow, Ireland, studying in the opera program with Marlena Kleinman Malas. Credits include: *The Rape of Lucretia* (Junius and Tarquinius), *La Bohème* (Marcello), *Miss Julie* (John), *Les Noces* (Soloist), *L'Heure espagnole* (Ramiro), *Les Mamelles de Tirésias* (Gendarme, Director), *The Consul* (John Sorel), *The Rake's Progress* (Trulove), *Le nozze di Figaro* (Count Almaviva) and *L'incoronazione di Poppea* (Lucano and Liberto) for the Curtis Opera Theatre, and roles for Opera Festival of New Jersey and Royal Irish Academy Opera Studio.

Laura Rey (Despina — November 19 and 21) is a soprano from San Juan, P.R., studying in the opera program with Joan Patenaude-Yarnell. Credits include: *La Bohème* (Mimì), *Separate Tables* (Ensemble), *Miss Julie* (Young Girl) for the Curtis Opera Theatre; roles with Conservatory of Music of Puerto Rico Opera Workshop, Bellas Artes de Puerto Rico and Chautauqua Institution; and concert performances with the Symphony Orchestra of Puerto Rico and the San Juan Pops Orchestra.

THE CURTIS OPERA THEATRE

presents

Così fan tutte

Music by Wolfgang Amadeus Mozart

Libretto by Lorenzo da Ponte

After Ariosto's *Orlando Furioso*, Canto 43

Otto-Werner Mueller, *conductor*

Thor Steingraber, *stage director*

Luke Hegel-Cantarella, *scenic designer*

Miguel Angel Huidor, *costume designer*

Joel Moritz, *lighting designer*

Danielle Orlando, *recitative harpsichordist*

Thursday, November 18 – Sunday, November 21, 2004

Prince Music Theater

Sponsored by MM W&R Montgomery, McCracken, Walker & Rhoads, LLP

Additional funding provided by the Dolfinger-McMahon Foundation.

Projected titles provided by arrangement with Bayshore Opera Translations.
Translation by Lindley L. Becker.

Photographic and recording equipment may not be used in Prince Music Theater.

CAST

(in order of appearance)

	November 18 and 20	November 19 and 21
Don Alfonso	Howard Reddy	Charles Unice
Ferrando	Frédéric Antoun	Brian Zachary Porter
Guglielmo	Alexander Tall	James J. Kee
Fiordiligi	Alexis Barthelemy	Heidi Melton
Dorabella	Elif Ezgi Kutlu	Hanan Tarabay
Despina	Rhoslyn Jones	Laura Rey

Chorus Nathan Bachhuber, Samantha Del Gatto, Brenden Patrick Gunnell, Lishir Inbar, Rinnat Moriah, Ashley Thouret

There will be one 20-minute intermission.
Total running time: 3 hours

SYNOPSIS

Così fan tutte, with libretto by Lorenzo da Ponte, is the story of two young officers who make a bet that the two sisters to whom they are engaged will be faithful when the officers are suddenly called away to "war." The young men then return in disguise and start to woo one another's betrothed. After much persistence by the impostors, the sisters' resolve is broken and a double-marriage contract prepared. Suddenly the two officers return in their true guise to confront their lovers. The truth emerges and everything is forgiven.

PROGRAM NOTES

By Diana Burgwyn

Although *Così fan tutte* made a favorable audience impression at its 1790 premiere in Vienna, it was soon dismissed as being frivolous, trashy and downright immoral. Even such later Mozart-admirers as Ludwig van Beethoven and Richard Wagner were negative — not because of the music but on account of the subject matter. In their view, the story of two officers who are persuaded to test their fiancées' loyalty through a cruel ruse was beneath the Salzburg-born master.

That judgment lasted throughout the 19th century and into the 20th. In order to "redeem" the opera, stage directors tampered with the libretto. It was not until after World War II that musicologists began to see *Così fan tutte* (loosely translated as "Women Are Like That") through a different lens. Far from being a "problem" opera,

it was rediscovered as a profound work whose abundant wit and self-parody are tempered by a tender sympathy for the frailties of mankind. Even its designation changed, from "farce" or "opera buffa" to simply "opera," or the highly appropriate *comédie larmoyante* ("tearful comedy").

This new awareness led scholars to study *Così fan tutte* with renewed interest and to ask questions that, to this day, defy clear answers. Among the questions, the most intriguing is this one: How did Mozart intend to end the opera? After each of the officers dons an Albanian disguise and successfully seduces the sister of his fiancée, it becomes clear through music and text that the new pairing is ideal. But the libretto seems to indicate that the original couples are reunited. Was this revealing of Mozart's own ambivalence (after all, he had been in love with one woman, then married her sister), or was it intended to encourage audiences to draw their own conclusions? Not surprisingly, this has given opera companies leave to dream up every kind of ending. In one production each of the four leading characters ends up alone and lonely, while in another the sisters con the men into a wedding ceremony using a pair of surrogates, then pack their suitcases and make a quick getaway.

Così fan tutte was commissioned by Emperor Josef II and reportedly was based on a scandalous event in Vienna. The basic story, however, was hardly a new one, dating all the way back to the Roman poet Ovid, followed by Shakespeare and Cervantes. The emperor selected Lorenzo da Ponte — an eccentric scholar, entrepreneur and womanizer — as librettist. This was the third and final of the collaborations among the three men, the others being *Le nozze di Figaro* and *Don Giovanni*. Much interest was generated by the fact that at the premiere on January 26, 1790 (the eve of Mozart's birthday), the sisters' roles were taken by real-life sisters, one of whom was da Ponte's current mistress.

Mozart wrote *Così fan tutte* at a particularly unhappy time in his life. He and Constanza, both ill, lost a newborn daughter. Lacking commissions and with only a few students, Mozart was also seriously in debt. It is amazing that he could have composed such a scintillating work at such a time. But the ability to transcend personal misfortune through art was typical of this composer. Aware as he was of life's realities, he used this knowledge to imbue even his most comic works with a heavy dose of rationality.

Among the composer's many biographers, Wolfgang Hildesheimer shows a special understanding of *Così fan tutte* when he refers to "a covert melancholy [that] governs this glorious music, and love and the mockery of love become one."

BIOGRAPHIES

Otto-Werner Mueller (conductor), who became head of Curtis's conducting faculty in 1986, has established himself as one of this country's foremost conducting teachers. Among the positions his recent students have held are assistant conductors of the

Philadelphia Orchestra, Chicago Symphony, Los Angeles Philharmonic and Cleveland Orchestra. Mr. Mueller has conducted major orchestras throughout the United States, including the National Symphony and those of St. Louis, Atlanta, Detroit and Houston, and he has conducted all the major Canadian orchestras, as well.

Mr. Mueller began his musical studies in Frankfurt, Germany. At the age of 19, he was named director of the chamber music department for Radio Stuttgart and was founder/conductor of the celebrated Radio Stuttgart Chamber Choir. Two years later, he served as conductor of opera and operetta for the Heidelberg Theatre. After immigrating to Canada in 1951, Mr. Mueller worked extensively for the Canadian Broadcasting Corporation, where he conducted orchestra, opera and ballet performances, and in 1958, he became a teacher and conductor at the Montreal Conservatory.

He later served as director of the Victoria Symphony and was founder/dean of the Victoria School of Music. He has served as conductor-in-residence at Yale University and has taught at the University of Wisconsin at Madison, Aspen Music Festival, Los Angeles Philharmonic Institute and the Summer Institute of the American Choral Foundation. Mr. Mueller recently retired as head of the conducting department at the Juilliard School.

Thor Steingraber (stage director) made his professional directing debut in 1992 with *Così fan tutte*. Since then, he has directed the Mozart/da Ponte operas at companies throughout the country, including the Santa Fe Opera, Pittsburgh Opera, Los Angeles Opera, New York City Opera and Opera Pacific. Mr. Steingraber's repertoire also includes the Italian masters, both in comedic and dramatic repertoire: His production of Rossini's *La cenerentola* has appeared in Los Angeles, Pittsburgh and Hong Kong; Bellini's *I Capuleti e I Montecchi* took him to Minnesota Opera and New York City Opera; and he has directed Verdi at Houston Grand Opera, Pittsburgh Opera, Cincinnati Opera and Lyric Opera of Chicago. The Lyric has been Mr. Steingraber's home for the past 10 years, in which time he has been associated with more than 20 productions. In 2005, he will act as associate director for Wagner's *Ring Cycle* at the Lyric. Also in the forthcoming year he will direct a new production of *Jenůfa* for the Utah Opera. Mr. Steingraber is known as an "actor's director," and although his work often breaks with tradition, the characters he creates are always lauded for their freshness and complexity.

Luke Hegel-Cantarella (scenic designer) makes his Curtis Opera Theatre debut with *Così fan tutte*. His previous work in Philadelphia includes the 2002 production of *Pal Joey* for the Prince Music Theater. Other opera credits include: *La clemenza di Tito* (Wolf Trap Opera Company), *Peter Grimes* (New England Conservatory of Music), and, as associate designer, *Cold Sassy Tree* (Opera Carolina) and *Stiffelio* (Teatro Argentino). Recent theater credits include: *Junie B. Jones* (Off Broadway, Lucille Lortel); *Ten Unknowns*, *Blue/Orange*, *Spinning into Butter*, *The Last Five Years*

TheaterWorks in Hartford); *Falsettos* (Barrington Stage Company); and, as associate lesigner, *Dracula* (Broadway, Belasco). Forthcoming productions include: *Cam Jansen* Off Broadway, Lamb's Theater) and *Lobby Hero* (Pittsburgh Public Theater). Mr. Hegel-Cantarella is a graduate of the Yale School of Drama and a recipient of the Donald Oenslager Award for excellence in scenic design.

Miguel Angel Huidor (costume designer) makes his Curtis Opera Theatre debut with *Così fan tutte*. His design credits include: first regional production of *Beauty and the Beast* (North Shore Music Theatre), *Tale of the Allergist's Wife* and *Romeo and Bernadette* (Paper Mill Playhouse), Stephen Sondheim's *Bounce* (Goodman Theater nd Kennedy Center), *Hedwig and the Angry Inch* (City Theater Company), *Havana Is Waiting* (Cincinnati Playhouse in the Park), *Of Mice and Men* (Dallas Theater Center), *Twelfth Night* (New York Shakespeare Festival), *Family Stories: Belgrade* (The Market Theater), *The Castle* (Manhattan Ensemble Theater), *Young Playwrights Festival 2001* (Cherry Lane Theatre), *An Adult Evening of Shel Silverstein* (Atlantic Theater Company), *Letters from 'Nam* (North Shore Music Theater), *Candide* (Prince Music Theater: Barrymore Award), *3hree: The Mice, Lavender Girl and The Flight of the Lawnchair Man* (Ahmanson Theatre: Ovation Award Nomination), and *The Imaginary Invalid* and *Curse of the Starving Class* (Yale Rep). Mr. Huidor is a graduate of the Yale School of Drama.

Joel Moritz (lighting designer) makes his Curtis Opera Theatre debut with *Così fan tutte*. His credits include Off Broadway: *Wave* (Ma-Yi Theater Company), *Tatiana in Color* (The Culture Project), *Lion in the Street* (29th Street Rep), *Just as If* (78th Street Theatre Lab). New York: *The King Stag* directed by Andrei Belgrader and *Iona, Princess of Burbundia* (Juilliard School), *The Tempest* (Judith Shakespeare Company), *Phèdre* (Fisher Center for the Performing Arts). Regional: *Bee-Luther-Hatchee* (The Repertory Theatre of St. Louis); *Cat on a Hot Tin Roof*, *Bee-Luther-Hatchee*, *Wait Until Dark* (Meadow Brook Theatre). Chicago: *Phèdre* directed by JoAnne Akalaitis, *The Chairs* and *The Dead* (Court Theatre); *The House on Mango Street* (Steppenwolf Theatre Company); *The Rape of Lucretia*, *Semele*, *Brundibar* and *Comedy on the Bridge* (Chicago Opera Theater); *Bee-Luther-Hatchee* (Northlight Theatre); *This Is Our Youth*, *Disappeared* (Roadworks and Steppenwolf); *28* and *Her Name Was Danger* (Lookingglass Theatre Company); *Dealer's Choice*, *Ecstasy*, Charles Mee's *Orestes*, *The Lights* (Joseph Jefferson Award nomination), *End of the Road* (Jeff nomination) with Roadworks Productions; *Dream Boy* (Jeff Award), *A Home at the End of the World* (Jeff nomination), *In the Heart of America* (Jeff nomination) at About Face Theatre; *Eleven Rooms of Proust* directed by Mary Zimmerman; *Vices* with Fox Theatricals; eight productions with James Bohnen and Remy Bumppo; *Voice of Good Hope* and *Among Friends* at Victory Gardens Theater. Los Angeles: *Ecstasy* at the Odyssey. International productions include: *American Divine* at the Traverse Theatre and *Boys Life* at the Assembly Rooms Theatre in Edinburgh, Scotland.

Danielle Orlando (recitative harpsichordist) is the principal opera coach at The Curtis Institute of Music and serves as master coach on the music faculty of the Academy of Vocal Arts. She has collaborated with renowned tenor Luciano Pavarotti as accompanist, judge and artistic coordinator for all of the Luciano Pavarotti International Voice Competitions. For nine seasons she worked with Gian Carlo Menotti for the Festival dei due mondi in Spoleto, Italy, as an assistant conductor and coach, and she edited several of his compositions. She is associated with numerous opera companies, festivals and young-artist programs, including the Metropolitan Opera; Washington Opera (where she has collaborated with Placido Domingo); Michigan Opera Theater; Opera Company of Philadelphia (as artistic administrator); Pittsburgh Opera; Wolf Trap Opera Company; Festival dei due mondi in Charleston, S.C.; American Institute for Music Studies in Graz, Austria; European Center for Vocal Arts in Belgium; Merola Program at San Francisco Opera; and Portland Opera Performing Institute. She has acted as a guest judge for the Metropolitan Opera Auditions. Ms. Orlando studied at the Settlement Music School in Philadelphia, Eastman School of Music and Temple University (Master of Music degree in piano performance). She performs frequently as an accompanist in the United States and abroad.

Frédéric Antoun (Ferrando — November 18 and 20) from Montreal is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: *La Bohème* (Rodolfo) and *Miss Julie* (Chorus) for the Curtis Opera Theatre and roles for the Orchestre Philharmonique du Nouveau Monde, Université de Montréal, Opéra de Montréal and Chautauqua Institution; Handel's *Messiah* with Telemann Ensemble; J.S. Bach's *Magnificat*, *Johannes-Passion* (Evangelist) and *Weihnachts-Oratorium* (Evangelist and Tenor) with various ensembles.

Nathan Bachhuber (Chorus) from Appleton, Wis., is a baritone studying in the voice program with Marlena Kleinman Malas. Credits include: *Ariadne auf Naxos* (Perukenmacher), *Le Rossignol* (Envoy), *Les Mamelles de Tirésias* (Chorus) and *L'elisir d'amore* (Chorus) for Chautauqua Institution; *L'Enfant et les sortilèges* (Soloist) for Tanglewood Institute; Mozart's *Coronation Mass* (Soloist) for both Tanglewood and Chautauqua; and concerts and recitals at the Chautauqua Institution and Manhattan School of Music.

Alexis Barthelemy (Fiordiligi — November 18 and 20) is a soprano from Kitchener-Waterloo, Ontario, studying in the opera program with Marlena Kleinman Malas. Credits include: *Separate Tables* (Ensemble), *Miss Julie* (Chorus), *Les Noces* (Soloist), *L'Heure espagnole* (Concepción), *Les Mamelles de Tirésias* (Newspaper Woman, Chorus), *The Consul* (The Secretary), *The Rake's Progress* (Baba the Turk), *L'Enfant et les sortilèges* (La tasse chinoise) and *Le nozze di Figaro* (Cherubino) for the Curtis Opera Theatre, and roles for the Opera Festival of New Jersey, Opera Theatre of Saint Louis and Chautauqua Institution.

Samantha Del Gatto (Chorus) is a soprano from Fairfield, Conn., studying in the voice program with Marlena Kleinman Malas. Credits include: *Separate Tables* (Ensemble) and *Miss Julie* (Chorus) for the Curtis Opera Theatre; senior recital, Juilliard Pre-College; and Dalton Baldwin master class.

Brenden Patrick Gunnell (Chorus) is a tenor from Haslett, Mich., studying in the voice program with Joan Patenaude-Yarnell. Credits include: *The Rape of Lucretia* (Male Chorus), *La Bohème* (Parpignol), *Separate Tables* (Ensemble), *Miss Julie* (Christopher), *Gianni Schicchi* (Gherardo), *Les Noces* (Chorus), *L'Heure espagnole* (Torquemada) and *Les Mamelles de Tirésias* (Journalist, Chorus) for the Curtis Opera Theatre; roles for De Nederlandse Opera and Lansing Lyric Opera; and concert performances with the Meridian Community Band and the Grand Rapids Youth Symphony.

Lishir Inbar (Chorus) is a soprano from Pardesia, Israel, studying in the voice program with Joan Patenaude-Yarnell. Credits include: *The Rape of Lucretia* (Lucia), *La Bohème* (Musetta), *Separate Tables* (Ensemble), *Miss Julie* (Young Girl), *Les Noces* (Chorus) and *The Consul* (Foreign Woman) for the Curtis Opera Theatre, and soloist with Israeli Raanana Symphonette Orchestra and the Moran Ensemble for performances worldwide, including a recording of Pergolesi's *Stabat Mater* for Kol Israel, Israel's radio channel.

Rhoslyn Jones (Despina — November 18 and 20) is a soprano from Langley, British Columbia, studying in the opera program with Marlena Kleinman Malas. Credits include: *Manon* (title role), *Die Zauberflöte* (Pamina), *Die lustige Witwe* (Hanna Glawari), *Die verkaufte Braut* (Marenka), *La finta giardiniera* (Sandrina) and *Gianni Schicchi* (Lauretta and Nella) with the University of British Columbia Opera Ensemble and *Don Pasquale* (Norina) with the San Francisco Opera's Merola Opera Program.

James J. Kee (Guglielmo — November 19 and 21) is a baritone from Washington, D.C., studying in the voice program with Marlena Kleinman Malas. Credits include: *The Rape of Lucretia* (Junius and Tarquinius), *La Bohème* (Schaunard), *Separate Tables* (Ensemble), *Gianni Schicchi* (Betto), *Les Mamelles de Tirésias* (Husband), *The Consul* (Mr. Kofner, Assan), *The Rake's Progress* (Keeper, Trulove) and *Le nozze di Figaro* (Antonio) for the Curtis Opera Theatre, and roles for the Opera Theatre of Saint Louis, Palm Beach Opera, the national tour of *The Sound of Music* with Marie Osmond, Washington Opera and Metropolitan Ballet Theatre.

Elif Ezgi Kutlu (Dorabella — November 18 and 20) is a mezzo-soprano from Ankara, Turkey, studying in the opera program with Cynthia Hoffman, adjunct faculty. Credits include: *Die Fledermaus* (Orlofsky) and *Turn of the Screw* (Miles) for Juilliard Opera; scenes from *Carmen, Hänsel und Gretel, Dido and Aeaneas* and *Il barbiere di*

Siviglia for Juilliard Opera; roles for the Opera Theatre of Saint Louis; Mahler's *Lieder eines fahrenden Gesellen* for the Music Festival of the Hamptons; and charity concerts for several foundations in Turkey and in Germany.

Rinnat Moriah (Chorus) is a soprano from Holon, Israel, studying in the voice program with Patricia McCaffrey, adjunct faculty. Credits include: *Les Contes d'Hoffmann* (Giulietta), *Die Zauberflöte* (Pamina, die Königin der Nacht), *Dido and Aeneas* (Belinda), *Don Pasquale* (Norina) and *L'elisir d'amore* (Adina) for the Abu Gosh Vocal Music Festival and the Israel Vocal Arts Institution, and Odd-Opera opera company in Israel.

Alexander Tall (Guglielmo — November 18 and 20) is a baritone from Cresskill, N.J., studying in the opera program with Marlena Kleinman Malas. Credits include: *La Bohème* (Schaunard), *Miss Julie* (John), *Gianni Schicchi* (Marco) and *The Consul* (Assan, Mr. Kofner) for the Curtis Opera Theatre; roles for the San Francisco Opera's Merola Opera Program, Chicago Opera Theatre, Opera Theatre of Saint Louis, Chautauqua Opera and Veroza Opera Company, Tokyo; and soloist for North Jersey Choral Union, New Juilliard Ensemble and Chautauqua Festival.

Hanan Tarabay (Dorabella — November 19 and 21) is a mezzo-soprano from Pensacola, Fla., studying in the opera program with Marlena Kleinman Malas. Credits include: *The Rape of Lucretia* (Lucretia and Bianca), *Separate Tables* (Ensemble), *Miss Julie* (Chorus), *Les Noces* (Chorus), *The Consul* (Vera Boronel), *The Rake's Progress* (Mother Goose), *L'Enfant et les sortilèges* (La chatte), *L'incoronazione di Poppea* (La fortuna) and *Le nozze di Figaro* (Barbarina) for the Curtis Opera Theatre; roles for Interlochen Arts Academy and the opera companies of Pensacola and Coral Gables; and concert performance at the Spoleto Festival, Italy, and Pensacola Symphony Orchestra.

Ashley Thouret (Chorus) is a soprano from Toronto, studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Nikola Zubic Zrinjski* (Sokolika) with Royal Opera Canada; concert and recital performances in Toronto and around Ontario and Quebec, including performances with the Royal Conservatory Orchestra, soloist with North Toronto Symphony Orchestra for Soundstreams Canada and in the premiere of Elena Kats-Chernin's *Zoom and Zip* and soloist with Toronto's Trio Bravo.

Charles Unice (Don Alfonso — November 19 and 21) is a bass-baritone from Shavertown, Pa., studying in the opera program with Marlena Kleinman Malas. Credits include: *The Rape of Lucretia* (Collatinus), *La Bohème* (Colline), *Separate Tables*, *Gianni Schicchi* (Simone), *L'Heure espagnole* (Don Inigo), *Les Mamelles de Tirésias* (Presto) and *The Consul* (Secret Police Agent) for the Curtis Opera Theatre; roles for Chautauqua Institution and Eastman Opera Theatre; and soloist with the

Genesee Valley, Rochester Philharmonic and the Eastman School of Music orchestras. Mr. Unice makes his Carnegie Hall debut this November in *La fanciulla del West* with the Opera Orchestra of New York.

Mikael Eliasen (Head of Vocal Studies), a Danish-born coach and accompanist, received his early training in Copenhagen, Montreal and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker and Joan Patenaude. He has recorded for CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS and Supraphon. Mr. Eliasen has given master classes at the Shanghai Conservatory, Tchaikovsky Conservatory (Moscow), Jerusalem Music Center, National Opera of Prague and the young artist's program at the Metropolitan Opera (New York City). He is closely affiliated with the Royal Opera Academy (Copenhagen), Netherlands Opera Studio (Amsterdam) and Pittsburgh Opera Studio. For the past 16 summers, he has taught at Chautauqua's Voice Program, and he also teaches in Italy and for the Santa Fe Opera's young artist program. Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. He joined the Curtis faculty in 1986 and became the head of the department in 1988.

Ralph Batman (Administrator and Production Manager, Vocal Studies Department) joined The Curtis Institute of Music in 1988, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild and working as stage manager and company manager for the Pennsylvania Ballet. Mr. Batman began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest. His design work includes set and costume designs for Beef 'n' Boards Dinner Theatres, St. Joseph's University, La Salle Music Theatre and the Curtis Opera Theatre. Direction credits include productions of *The Diary of Anne Frank* and *Mary, Mary*, as well as the world premiere of Jonathan Holland's opera based on Christopher Durang's play *Naomi in the Living Room* and Tchaikovsky's *Iolanta* and *Eugene Onegin* for the Curtis Opera Theatre.

Orchestra

Violin
José Maria Blumenschein
Xi Chen
Ang Cheng
Hannah Choi
Emily Deans
Johannes Dickbauer
Lily Francis
Alicia Hui
Katie Hyun
Solenne Païdassi
Yoon Jung Yang
Shanshan Yao

Viola
Brenton Caldwell
Mark Holloway
Han Na Lee
Lisa Steltenpohl

Violoncello
Eugena Chang
Michael Haas
Yu-Wen Wang

Double Bass
Paul Kowert
Eric L. Thompson III

Flute
Bianca Rose Garcia
Maron Khoury

Oboe
Elizabeth Koch
Timothy Sawyier

Clarinet
Rob Patterson
Johnny Teyssier

Bassoon
Aaron Carlos Apaza
Andrew Miyake Cuneo

Horn
Yousef Ismael Assi
Clark Matthews

Trumpet
Rachel Serber
Adam Stagnitta

Timpani
Patricia Franceschy

Production Staff

Danielle Orlando, Susan Nowicki, Donald St. Pierre	*Musical Preparation*
Corradina Caporello	*Diction Coach*
Eunae Koh, Lisa Keller	*Rehearsal Pianists*
Liam Castellan	*Assistant Stage Manager*
Tricia Wenglar	*Resident Wardrobe Supervisor*
Jon Carter	*Hair and Makeup*
Eunae Koh	*Projected Title Operator*
Yoonhak Baek	*Assistant Conductor*

Special thanks to the Classic Lighting Emporium,
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Vocal Studies Department, 2004/2005

Mikael Eliasen
Head of the Vocal Studies Department

Ralph Batman
Administrator/Production Manager

Vocal Coaches
Danielle Orlando, *Principal Opera Coach*

Susan Shiplett Ashbaker, *Opera and Voice Coach*
Lisa Keller, *Répétiteur*
Eunae Koh, *Répétiteur*
David Moody, *Opera and Voice Coach*
Susan Nowicki, *Opera and Voice Coach*
Donald St. Pierre, *Opera and Voice Coach*

Diction Coaches
Corradina Caporello, *Italian*
Nico Castel, *French*
Kathryn LaBouff, *English*
Ghenady Meirson, *Russian*
Ulrike Shapiro, *German*

Acting and Movement Coaches
Bob Chapra, *Feldenkrais Technique*
Susan Fenichell, *Acting*
Ariel Weiss Holyst, *Alexander Technique*
Thor Steingraber, *Acting*

History Faculty
Wayne Conner, *History of Opera and Singing*

Vocal Teachers: Faculty
Marlena Kleinman Malas
Joan Patenaude-Yarnell

Vocal Teachers: Adjunct
Ruth Falcon
Cynthia Hoffman
Patricia McCaffrey
Steven Smith

Conductors
David Hayes, *The Death of Klinghoffer*
Sarah Hatsuko Hicks, *Alcina*
Otto-Werner Mueller, *Così fan tutte*

Guest Stage Directors
Susan Fenichell, *The Death of Klinghoffer*
Vanessa Gilbert, *After Mimì: Opera Scenes*
Chas Rader-Shieber, *Alcina*
Thor Steingraber, *Così fan tutte*

Guest Master-Class Teachers
Thomas Hampson
Gianna Rolandi
Mira Zakai

Executive Staff of The Curtis Institute of Music

Gary Graffman	*President/Director*
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Martin & Sarah Taylor Fellowship

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Conceived by Mikael Eliasen and Chas Rader-Shieber
Friday, December 10 at 8 p.m.
Saturday, December 11 at 8 p.m.
Sunday, December 12 at 8 p.m.
The Curtis Opera Studio,
1726 Locust Street, Philadelphia
Susan Nowicki, musical director
Vanessa Gilbert, stage director
Tickets: $15 (general admission)

The Death of Klinghoffer

By John Adams
Libretto by Alice Goodman
Concert performance with the Curtis Symphony Orchestra and the Philadelphia Singers
Friday, February 18 at 8 p.m.
Perelman Theater at the Kimmel Center,
Broad and Spruce Streets, Philadelphia
David Hayes, conductor
Susan Fenichell, stage director
Tickets: $63, $48, $33 (includes a Kimmel Center building maintenance charge of $3 per ticket)

Alcina

By George Frideric Handel
Performed with the Curtis Alumni Chamber Orchestra
Thursday, April 21 at 8 p.m.
Friday, April 22 at 8 p.m.
Saturday, April 23 at 8 p.m.
Sunday, April 24 at 2:30 p.m.
Prince Music Theater,
1412 Chestnut Street, Philadelphia
Sarah Hatsuko Hicks, conductor
David Zinn, scenic designer and costume designer
Lenore Doxsee, lighting designer
Tickets: $30 (general admission)



2004 production of *The Rape of Lucretia* (photo by Jean Brubaker)

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The George Childs Drexel mansion, 1726 Locust Street, and the adjoining Sibley mansion, 235 South 18th Street, have been home to The Curtis Institute of Music since 1924. See the studios, artwork and memorabilia, as well as Field Concert Hall, a 250-seat auditorium that was added to the Drexel mansion in 1928 and was recently renovated, and the Curtis Opera Studio, a black-box theater that seats approximately 125.

Learn more about Curtis on a tour led by members of the Board of Directors of the Friends of Curtis on **February 9** at 7 p.m. The tour will conclude in time for the 8 p.m. student recital.






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❧

Faculty Recital:
Victor Danchenko, violin, with guest Micah Yui, piano
Friday, November 19, 2004
Field Concert Hall, 8 p.m.

❧

Sonata for Violin and Piano — Leos Janáček (1854 – 1928)
- Con moto
- Balada: Con moto
- Allegretto
- Adagio

Fantasy in C major, Op. 131 — Robert Schumann (1810 – 1856)
arranged by Fritz Kreisler

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"En bateau" from *Petite suite* — Claude Debussy (1862 – 1918)

La plus que lente

Claire de lune
transcribed by Louis Carembat

Sonata in A major — César Franck (1822 – 1890)
- Allegretto ben moderato
- Allegro
- Recitativo — Fantasia
- Allegretto poco mosso

❧

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Biographies

Victor Danchenko (violin)
An internationally-renowned artist and pedagogue, Victor Danchenko graduated from the Moscow Conservatory where he studied with David Oistrakh. His numerous awards include the gold medal in the Soviet National Competition and the Ysaÿe Gold Medal. Also to his credit are recordings under the Melodiya label and live radio and television broadcasts. Prior to his emigration to the West, he enjoyed a distinguished solo career, appearing with orchestras and in recitals throughout the U.S.S.R. and abroad. Since then, Mr. Danchenko has performed as a soloist in the United States, Canada, Europe and South America to high critical acclaim while developing an immensely successful teaching career. His students have won major awards and competitions and appeared with concerts and recitals on all continents. Among his many successful students there are concertmasters of various orchestras, first violinists of major string quartets, members of major orchestras and various conservatories. Recognized as one of the leading teachers of today, he is currently on the faculty at The Curtis Institute of Music and the Peabody Conservatory of Music. In addition to these duties, he participates as a jury member of major international competitions. Mr. Danchenko also continues to conduct masterclasses in the United States, Canada, Japan, South America, Israel and Europe, where he remains in great demand.

Micah Yui (piano)
Since making her recital debut in Canada at age 10 and her orchestral debut two years later, pianist Micah Yui has concertized throughout North America, Europe and Japan. She has appeared as soloist with the Syracuse Symphony Orchestra and Victoria Symphony, among others, and has given recitals in New York, Tokyo, Toronto, Baltimore and Cincinnati, to name a few. In addition to her solo career, Ms. Yui devotes a considerable amount of time to chamber music repertoire and has performed with such musicians as Paul Coletti, Victor Danchenko, Daniel Heifetz and the St. Lawrence String Quartet. She attended the Juilliard School as a student of Bella Davidovich and the Peabody Conservatory as a student of Leon Fleisher.

Next Recital

Monday, November 22, 2004
Faculty Recital: Seymour Lipkin, piano
Field Concert Hall, 8 p.m.

Beethoven
Sonata No. 2 in A major, Op. 2, No. 2
Sonata No. 23 in F minor, Op. 57 ("Appassionata")
Sonata No. 32 in C minor, Op. 111

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

Forthcoming Curtis Performances

THE CURTIS OPERA THEATRE
Così fan tutte
By Wolfgang Amadeus Mozart
Libretto by Lorenzo da Ponte
Friday, November 19, 7:30 p.m.
Saturday, November 20, 7:30 p.m.
Sunday, November 21, 2 p.m.
Prince Music Theater, 1412 Chestnut Street, Philadelphia
Tickets: $30; call 215-569-9700.
For subscriptions, call 215-893-7902 or visit www.curtis.edu.

Fully staged production with the Curtis Symphony Orchestra
Otto-Werner Mueller, *conductor*
Thor Steingraber, *stage director*
Luke Hegel-Cantarella, *scenic designer*
Miguel Angel Huidor, *costume designer*
Joel Moritz, *lighting designer*
Danielle Orlando, *recitative harpsichordist*

Sponsored by Montgomery, McCracken, Walker & Rhoads, LLP
and funded in part by a grant from the Dolfinger-McMahon Foundation.

***After Mimì*: Opera Scenes**
Conceived by Mikael Eliasen and Chas Rader-Shieber
Works by Puccini, Mozart, Schubert, Gilbert and Sullivan, Cole Porter, Offenbach and Sondheim, among others.
Friday, December 10, 8 p.m.
Saturday, December 11, 8 p.m.
Sunday, December 12, 8 p.m.
The Curtis Opera Studio, 1726 Locust Street
Tickets: $15; call 215-893-7902 or visit www.curtis.edu.

Susan Nowicki, *musical director and pianist*
Vanessa Gilbert, *stage director*

THE CURTIS ALUMNI RECITAL SERIES
Kavafian-Schub-Shifrin Trio
Works by Bartók, Brahms, Fauré and Mozart
Sunday, January 16, 3 p.m.
Tickets: $25; call 215-893-7902 or visit www.curtis.edu.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

❧

Faculty Recital:
Seymour Lipkin, piano
Monday, November 22, 2004
Field Concert Hall, 8 p.m.

❧

Sonata No. 2 in A major, Op. 2, No. 2 — Ludwig van Beethoven (1770 – 1827)
- Allegro vivace
- Largo appassionato
- Scherzo: Allegretto
- Rondo: Grazioso

Sonata No. 23 in F minor, Op. 57 ("Appassionata")
- Allegro assai
- Andante con moto
- Allegro ma non troppo

INTERMISSION

Sonata No. 32 in C minor, Op. 111
- Maestoso — Allegro con brio ed appassionato
- Arietta: Adagio molto semplice e cantabile

❧

This recital is presented in conjunction with the release of Mr. Lipkin's recording of all 32 Beethoven piano sonatas on Newport Classic records.

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

Biography

Seymour Lipkin, piano

Seymour Lipkin received his Bachelor of Music degree in 1947 from The Curtis Institute of Music, where he studied piano with Rudolf Serkin, Mieczyslaw Horszowski and David Saperton,. At Tanglewood he studied conducting with Serge Koussevitzky and shortly thereafter became apprentice conductor of the Cleveland Orchestra under George Szell. He continued his conducting career at the New York City Opera, as assistant conductor of the New York Philharmonic under Bernstein and as music director of the Joffrey Ballet and the Long Island Symphony.

In 1948 he won the Rachmaninoff Competition (as a pianist) and has since appeared as soloist with all of the major United States orchestras. He has performed virtually all of Beethoven's works involving piano, including cycles of the 32 sonatas, the 5 concertos, the 10 violin sonatas, the 5 cello sonatas and the major piano variations. Mr. Lipkin's recordings of the 32 piano sonatas was recently issued in both CD and MP3 formats on the Newport Classic label. He has also recently performed a cycle of the complete sonatas of Schubert. He and Arnold Steinhardt have recorded the complete violin and piano works of Schubert, which is awaiting release.

Since 1987, Mr. Lipkin has been artistic director of the Kneisel Hall Chamber Music Festival in Blue Hill, Me., and from 1988 to 1992 he served as artistic director of the International Piano Festival and William Kapell Competition at the University of Maryland.

Mr. Lipkin joined the faculty of The Curtis Institute of Music in 1969 and has been a member of the Juilliard faculty since 1986.

Next Student Recital

Tuesday, November 23, 2004
Field Concert Hall, 8 p.m.

J.S. Bach	**Magnificat, BWV 243** **Three Settings of the Choral "Vom Himmel hoch"** The Curtis Madrigal Ensemble conducted by Matthew Glandorf (Organ '91)
Ewazen	**Sonata for Trombone and Piano**
Šulek	**Sonata, "Vox Gabrieli"**
Tomasi	**Concerto for Trombone and Orchestra**
	Shachar Israel, trombone Hugh Sung, piano ('90)

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

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Forthcoming Curtis Performances

THE CURTIS OPERA THEATRE
***After Mimì*: Opera Scenes**
Conceived by Mikael Eliasen and Chas Rader-Shieber
Friday, December 10, 8 p.m.
Saturday, December 11, 8 p.m.
Sunday, December 12, 8 p.m.
The Curtis Opera Studio
Tickets: $15; call 215-893-7902 or visit www.curtis.edu.

Susan Nowicki, musical director and pianist
Vanessa Gilbert, stage director
Works by Puccini, Mozart, Schubert, Gilbert and Sullivan, Cole Porter, Offenbach and Sondheim, among others

THE CURTIS CHAMBER ORCHESTRA
Sunday, December 12, 3 p.m.
Perelman Theater at the Kimmel Center
Presented by the Philadelphia Chamber Music Society
Tickets: $24; call 215-569-8080 or visit www.philadelphiachambermusic.org

Otto-Werner Mueller, conductor
Soovin Kim, violin ('99)
Works by Corelli, Mendelssohn and Beethoven

THE CURTIS ALUMNI RECITAL SERIES
Kavafian-Schub-Shifrin Trio
Sunday, January 16, 3 p.m.
Field Concert Hall
Tickets: $25; call 215-893-7902 or visit www.curtis.edu.

Ani Kavafian, violin (guest)
André-Michel Schub, piano ('73)
David Shifrin, clarinet ('71, '73)
Works by Bartók, Brahms, Fauré and Mozart

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Eighteenth Student Recital
Tuesday, November 23, 2004
Field Concert Hall, 8 p.m.

❧

Sonata, "Vox Gabrieli" — Stjepan Šulek (1914 – 1986)

Concerto for Trombone and Orchestra — Henri Tomasi (1901 – 1971)
- Andante et scherzo — Valse
- Nocturne
- Tambourin

Sonata for Trombone and Piano — Eric Ewazen (b. 1954)
- Allegro maestoso
- Adagio
- Allegro giocoso

Shachar Israel, *trombone*
Hugh Sung, *piano*

INTERMISSION

Three Settings of the Choral "Vom Himmel hoch" — Johann Sebastian Bach (1685 – 1750)
- from *Weihnachts-Oratorium*, 1. Teil, BWV 248
- from *Orgelbüchlein*, BWV 606
- from Magnificat, first version, BWV 243a

from Magnificat, BWV 243 J.S. Bach

Magnificat
Et exultavit
Quia respexit
Omnes generationes
Quia fecit mihi magna
Fecit potentiam
Esurientes
Suscepit Israel
Sicut locutus est
Gloria Patri

The Curtis Madrigal Ensemble and the Curtis Chamber Orchestra
Matthew Glandorf, *conductor*

❧

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The Curtis Madrigal Ensemble

Soprano
Won-Hyee Bae
Hye-Jin Kim
Stephanie Liem
Rachel Serber
Cynthia Tobey
You-You Zhang

Alto
Hannah Choi
Yvonne Lam
Yoon Jung Yang

Tenor
Harrison Drake Hollingsworth
Solbong Kim
Nathan Laube
Kwan Kyu Yi

Bass
Jason Doherty
Christopher Hodges (staff)
Shachar Israel
Paul Kowert

The Curtis Chamber Orchestra

Violin
Jaram Kim
Tien-Hsin Wu

Viola
Laura Block

Cello
Yu-Wen Wang

Double Bass
Bert Witzel

Flute
Bianca Rose Garcia
Nadia Christina Kyne

Oboe
Alexandra Sophia Lambertson
Timothy Sawyier

Trumpet
Christopher Konfirst
Rodney Mack ('91)
Adam Stagnitta

Timpani
Dennis Petrunin

Organ and Continuo
Scott Myers

Shachar Israel from Nahariya, Israel, is a student of Nitzan Haroz and entered Curtis in 2003.

Matthew Glandorf (Organ '91), faculty

Hugh Sung, director of instrumental accompaniment and student recitals ('90)

❧

Next Student Recital

Monday, November 29, 2004
Field Concert Hall, 8 p.m.

Berio	**Due Pezzi** Solenne Païdassi, violin Hugh Sung, piano ('90)
Gaudibert	**Capriccio**
Ysaÿe	**Sonata in A minor, Op. 27, No. 2, "Obsession"** Solenne Païdassi, violin
Prokofiev	**Toccata, Op. 11**
Schubert	**Sonata in G major, D. 894** Claire V. Huangci, piano
Ravel	**Sonata for Violin and Piano (1927)** Solenne Païdassi, violin Di Wu, piano

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Nineteenth Student Recital
Monday, November 29, 2004
Field Concert Hall, 8 p.m.

❧

Sonata in G major, D. 894 — Franz Schubert (1797 – 1828)
- Molto moderato e cantabile
- Andante
- Menuetto: Allegro moderato
- Allegretto

Toccata, Op. 11 — Sergey Prokofiev (1891 – 1953)

Claire V. Huangci, *piano*

INTERMISSION

Sonata in A minor, Op. 27, No. 2, "Obsession" — Eugène Ysaÿe (1858 – 1931)
- Prélude: Poco vivace
- Malinconia: Poco lento
- Danse des ombres: Sarabande (lento)
- Les Furies: Allegro furioso

Solenne Païdassi, *violin*

Due Pezzi — Luciano Berio (1925 – 2003)

Sarabanda
Fanfara e fuga

Solenne Païdassi, *violin*
Hugh Sung, *piano*

Capriccio — Eric Gaudibert (b. 1936)

Solenne Païdassi, *violin*

Sonata for Violin and Piano (1927) — Maurice Ravel (1875 – 1937)

Allegretto
Blues: Moderato
Perpetuum mobile: Allegro

Solenne Païdassi, *violin*
Di Wu, *piano*

❧

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The Ravel sonata was prepared by Victor Danchenko and Gary Graffman.

Claire V. Huangci from Lansdale, Pa., is a student of Eleanor Sokoloff and entered Curtis in 2003.

Solenne Païdassi from Antibes, France, is a student of Victor Danchenko and entered Curtis in 2002.

Di Wu from Xiamen, China, is a student of Gary Graffman and entered Curtis in 2000.

Hugh Sung, director of instrumental accompaniment and student recitals ('90)

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Wednesday, December 1, 2004
Field Concert Hall, 8 p.m.

Dvořák	**Trio No. 3 in F minor, Op. 65** Johannes Dickbauer, violin Abraham Feder, cello Miao Hou, piano
Grøndahl	**Concerto for Trombone and Orchestra** Shachar Israel, trombone Hugh Sung, piano ('90)
Mozart	**Concerto No. 13 in C major, K. 415** Ran Jia, piano Hugh Sung, piano ('90)
Stutschewsky	***Monologue*** Shachar Israel, trombone
Tomasi	**Concerto for Trumpet** Nathaniel Hepler, trumpet Hugh Sung, piano ('90)

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Twentieth Student Recital
Wednesday, December 1, 2004
Field Concert Hall, 8 p.m.

❧

Monologue — Joachim Stutschewsky (1891 – 1982)
- Allegro giusto
- Andante sostenuto
- Allegro giocoso

Shachar Israel, *trombone*

Concerto for Trombone and Orchestra — Launy Grøndahl (1886 – 1960)
- Moderato assai
- Quazi una legenda
- Finale

Shachar Israel, *trombone*
Hugh Sung, *piano*

Concerto No. 13 in C major, K. 415 — Wolfgang Amadeus Mozart (1756 – 1791)
- Allegro
- Andante
- Allegro

Ran Jia, *piano*
Hugh Sung, *piano accompaniment*

Intermission

Concerto for Trumpet — Henri Tomasi (1901 – 1971)

Vif
Nocturne
Final

Nathaniel Hepler, *trumpet*
Hugh Sung, *piano*

Trio No. 3 in F minor, Op. 65 — Antonin Dvořák (1841 – 1904)

Allegro, ma non troppo
Allegretto grazioso
Poco adagio
Finale: Allegro con brio

Johannes Dickbauer, *violin*
Abraham Feder, *cello*
Miao Hou, *piano*

❧

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❧

Members of the Friends of Curtis in the Composer's Circle ($500 and above) are invited to join the Board of Directors of the Friends of Curtis in the Bok Room for a reception during intermission.

❧

The Mozart concerto and the Dvořák trio were prepared by Gary Graffman.

Johannes Dickbauer from Kremsmünster, Austria, is a student of Pamela Frank and entered Curtis in 2002.

Abraham Feder from Chicago is a student of David Soyer and Peter Wiley and entered Curtis in 2004.

Nathaniel Hepler from Malvern, Pa., is a student of Frank Kaderabek and entered Curtis in 2001.

Miao Hou from Shenyang, China, is a student of Seymour Lipkin and entered Curtis in 2000.

Shachar Israel from Nahariya, Israel, is a student of Nitzan Haroz and entered Curtis in 2003.

Ran Jia from Shanghai is a student of Gary Graffman and entered Curtis in 2004.

Hugh Sung, director of instrumental accompaniment and student recitals ('90)

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Next Student Recital

Friday, December 3, 2004
Field Concert Hall, 8 p.m.

J.S. Bach — **Fugue in G minor, BWV 885, from *The Well-Tempered Clavier Book 2*, arranged by Gabe Globus-Hoenich**

Debussy — **Quartet in G minor, Op. 10, arranged by Don Liuzzi**
Dennis Petrunin, marimba
Patrick J. Pastella, marimba
Patricia Franceschy, marimba
Gabe Globus-Hoenich, marimba

Beethoven — **Sonata No. 2 in G minor, Op. 5, No. 2**
Angela Jean Park, cello
Susanne Son, piano ('93)

Rasmussen — **Quintet in F major**
Bianca Rose Garcia, flute
Anna Steltenpohl, oboe
Alexander Bedenko, clarinet
Alma Maria Liebrecht, horn
Aaron Carlos Apaza, bassoon

Rouse — ***Ku-Ka-Ilimoku***
Westlake — ***Omphalo Centric Lecture***
Dennis Petrunin, percussion
Patrick J. Pastella, percussion
Patricia Franceschy, percussion
Gabe Globus-Hoenich, percussion

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Twenty-First Student Recital
Friday, December 3, 2004
Field Concert Hall, 8 p.m.

❧

Sonata No. 2 in G minor, Op. 5, No. 2 — Ludwig van Beethoven (1770 – 1827)
Adagio sostenuto ed espressivo —
Allegro molto più tosto presto
Rondo: Allegro

Angela Jean Park, *cello*
Susanne Son, *piano*

Quintet in F major — Peter Rasmussen (1838 – 1913)
Lento — Allegro moderato
Andante cantabile
Menuet
Allegro con brio

Bianca Rose Garcia, *flute*
Anna Steltenpohl, *oboe*
Alexander Bedenko, *clarinet*
Alma Maria Liebrecht, *horn*
Aaron Carlos Apaza, *bassoon*

INTERMISSION

Fugue in G minor, BWV 885,
from *The Well-Tempered Clavier Book 2*
arranged by Gabe Globus-Hoenich

Johann Sebastian Bach
(1685 – 1750)

Quartet in G minor, Op. 10
arranged by Don Liuzzi
Animé et très décidé
Assez vif et bien rythmé
Andantino, doucement expressif
Très modéré

Claude Debussy
(1862 – 1918)

Dennis Petrunin, *marimba*
Patrick J. Pastella, *marimba*
Patricia Franceschy, *marimba*
Gabe Globus-Hoenich, *marimba*

Omphalo Centric Lecture

Nigel Westlake
(b. 1958)

Ku-Ka-Ilimoku

Christopher Rouse
(b. 1949)

Dennis Petrunin, *percussion*
Patrick J. Pastella, *percussion*
Patricia Franceschy, *percussion*
Gabe Globus-Hoenich, *percussion*

❧

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The Rasmussen quintet was prepared by Daniel Matsukawa.

The percussion works were prepared by Don Liuzzi, Rolando Morales-Matos and Scott Robinson.

Aaron Carlos Apaza from Rapid City, S.D., is a student of Bernard Garfield and entered Curtis in 2001.

Alexander Bedenko from Kharkov, Ukraine, is a student of Donald Montanaro and entered Curtis in 2000.

Patricia Franceschy from Veracruz, Mexico, is a student of Don Liuzzi, Rolando Morales-Matos and Scott Robinson and entered Curtis in 2004.

Bianca Rose Garcia from Salem, N.H., is a student of Jeffrey Khaner and entered Curtis in 2001.

Gabe Globus-Hoenich from Lincoln, Mass., is a student of Don Liuzzi, Rolando Morales-Matos and Scott Robinson and entered Curtis in 2004.

Alma Maria Liebrecht from Bustonsville, Md., is a student of Jerome Ashby and entered Curtis in 2002.

Angela Jean Park from Seoul is a student of Orlando Cole and Peter Wiley and entered Curtis in 2001.

Patrick J. Pastella from Baldwinsville, N.Y., is a student of Don Liuzzi, Rolando Morales-Matos and Scott Robinson and entered Curtis in 2003.

Dennis Petrunin from Moscow is a student of Don Liuzzi, Rolando Morales-Matos and Scott Robinson and entered Curtis in 2002.

Anna Steltenpohl from North Barrington, Ill., is a student of Richard Woodhams and entered Curtis in 2001.

Susanne Son (Piano '93), staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Monday, December 6, 2004
Graduation Recital: Celeste Golden, violin
Field Concert Hall, 8 p.m.

Bartók	**Sonata No. 1 for Violin and Piano**
Gershwin	**Preludes for Piano, transcribed by Jascha Heifetz**
	Celeste Golden, violin
	Roman Rabinovich, piano
Brahms	**Sonata No. 1 in G major, Op. 78**
Stravinsky	***Suite italienne***
	Celeste Golden, violin
	Anna Polonsky, piano ('99)

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Twenty-Second Student Recital
Monday, December 6, 2004
Field Concert Hall, 8 p.m.

❧

Graduation Recital
Celeste Golden, violin

Suite italienne — Igor Stravinsky (1882 – 1971)
- Introduzione
- Serenata
- Tarantella
- Gavotta con due variazioni
- Scherzino
- Minuetto e finale

Sonata No. 1 in G major, Op. 78 — Johannes Brahms (1833 – 1897)
- Vivace ma non troppo
- Adagio
- Allegro molto moderato

Celeste Golden, *violin*
Anna Polonsky, *piano*

INTERMISSION

Sonata No. 1 for Violin and Piano — Béla Bartók (1881 – 1945)

Allegro appassionato
Adagio
Allegro molto

Preludes for Piano — George Gershwin (1898 – 1937)
transcribed by Jascha Heifetz

Allegro ben ritmato e deciso
Andante con moto e poco rubato
Allegro ben ritmato e deciso

Celeste Golden, *violin*
Roman Rabinovich, *piano*

❧

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❧

Celeste Golden from Dallas is a student of Ida Kavafian and Jaime Laredo and entered Curtis in 2000.

Roman Rabinovich from Ramat-Gan, Israel, is a student of Claude Frank and Seymour Lipkin and entered Curtis in 2003.

Anna Polonsky (Piano '99), staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Wednesday, December 8, 2004
Field Concert Hall, 8 p.m.

Bozza	**Concertino for Trumpet and Orchestra** Christopher Konfirst, trumpet Di Wu, piano
Bruch	***Scottish Fantasy*, Op. 46** Xi Chen, violin Jungeun Kim, piano
Chopin	**Sonata No. 3 in B minor, Op. 58** YoonJung Han, piano
Dohnányi	**Serenade in C major, Op. 10** Shanshan Yao, violin Brenton Caldwell, viola Yu-Wen Wang, cello
Falla	***Suite populaire espagnole*** Emily Deans, violin Christina Anum-Dorhuso, piano ('03)

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Twenty-Third Student Recital
Wednesday, December 8, 2004
Field Concert Hall, 8 p.m.

❧

Concertino for Trumpet and Orchestra — Eugène Bozza (1905 – 1991)
- Allegro moderato
- Andantino
- Scherzo

Christopher Konfirst, *trumpet*
Di Wu, *piano*

Suite populaire espagnole — Manuel de Falla (1876 – 1946)
- El paño moruno
- Nana
- Canción
- Polo
- Asturiana
- Jota

Emily Deans, *violin*
Christina Anum-Dorhuso, *piano*

Serenade in C major, Op. 10 — Ernst von Dohnányi (1877 – 1960)

Marcia
Romanza
Scherzo
Tema con variazioni
Rondo

Shanshan Yao, *violin*
Brenton Caldwell, *viola*
Yu-Wen Wang, *cello*

INTERMISSION

Sonata No. 3 in B minor, Op. 58 — Frédéric Chopin (1810 – 1849)

Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto non tanto

YoonJung Han, *piano*

***Scottish Fantasy*, Op. 46** — Max Bruch (1838 – 1920)

Introduction: Grave — Adagio cantabile
Allegro — Adagio
Andante sostenuto
Finale: Allegro guerriero

Xi Chen, *violin*
Jungeun Kim, *piano*

❧

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The Bozza concertino was prepared by Gary Graffman and Frank Kaderabek.

The Dohnányi serenade was prepared by Joseph Silverstein.

Brenton Caldwell from Tyler, Tex., is a student of Roberto Díaz and entered Curtis in 2004.

Xi Chen from Shenyang, China, is a student of Joseph Silverstein and entered Curtis in 2003.

Emily Deans from Dallas is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2003.

YoonJung Han from Seoul is a student of Eleanor Sokoloff and entered Curtis in 2003.

Christopher Konfirst from Homer Glen, Ill., is a student of Frank Kaderabek and entered Curtis in 2001.

Yu-Wen Wang from Taiwan is a student of Orlando Cole and Peter Wiley and entered Curtis in 2003.

Di Wu from Xiamen, China, is a student of Gary Graffman and entered Curtis in 2000.

Shanshan Yao from Anhui, China, is a student of Aaron Rosand and entered Curtis in 2003.

Christina Anum-Dorhuso (Piano '03), staff

Jungeun Kim, staff pianist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Friday, December 10, 2004
Field Concert Hall, 8 p.m.

Anderson	**Sonata for Double Bass and Piano** Alexander Martin Hanna, double bass Jungeun Kim, piano
Beethoven	**Sonata No. 7 in C minor, Op. 30, No. 2** Alexandra Osborne, violin Susanne Son, piano ('93)
Poulenc	**Sonata for Violin and Piano** Johanna Koelmel, violin Susanne Son, piano ('93)
Prokofiev	**Sonata in D major, Op. 94** Nadia Christina Kyne, flute Christina Anum-Dorhuso, piano ('03)

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Twenty-Fourth Student Recital
Friday, December 10, 2004
Field Concert Hall, 8 p.m.

❧

Sonata No. 7 in C minor, Op. 30, No. 2 — Ludwig van Beethoven (1770 – 1827)
Allegro con brio
Adagio cantabile
Scherzo: Allegro
Finale: Allegro

Alexandra Osborne, *violin*
Susanne Son, *piano*

Sonata for Double Bass and Piano — David Anderson (b. 1962)
Allegro moderato
Largo
Cadenza: Allegro molto

Alexander Martin Hanna, *double bass*
Jungeun Kim, *piano*

Intermission

Sonata in D major, Op. 94 — Sergey Prokofiev (1891 – 1953)

Moderato
Allegretto scherzando
Andante
Allegro con brio

Nadia Christina Kyne, *flute*
Christina Anum-Dorhuso, *piano*

Sonata for Violin and Piano — Francis Poulenc (1899 – 1963)

Allegro con fuoco
Intermezzo: Très lent et calme
Presto tragico

Johanna Koelmel, *violin*
Susanne Son, *piano*

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

Alexander Martin Hanna from Bowling Green, Ohio, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2004.

Johanna Koelmel from Erfurt, Germany, is a student of Joseph Silverstein and entered Curtis in 2002.

Nadia Christina Kyne from Surrey, British Columbia, is a student of Jeffrey Khaner and entered Curtis in 2003.

Alexandra Osborne from Sydney is a student of Pamela Frank and Aaron Rosand and entered Curtis in 2001.

Christina Anum-Dorhuso (Piano '03), staff

Susanne Son (Piano '93), staff

Jungeun Kim, staff pianist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Monday, December 13, 2004
Field Concert Hall, 8 p.m.

Haydn	**Concerto in E-flat major, Hob. VIIe:1** Rachel Serber, trumpet Christina Anum-Dorhuso, piano ('03)
Hindemith	**Sonata for Solo Viola (1937)** Lisa Steltenpohl, viola
Mendelssohn	**Quartet No. 6 in F minor, Op. 80** Johannes Dickbauer, violin Elena Urioste, violin Bella Hristova, viola Abraham Feder, cello
Mozart	**Concerto No. 3 in G major, K. 216** Johannes Dickbauer, violin The Curtis Chamber Orchestra
Vivaldi	**Concerto in B-flat major, "La notte," RV 501** Harrison Drake Hollingsworth, bassoon Josef Špaček, violin Quan Yuan, violin Han Na Lee, viola Abraham Feder, cello Alexander Martin Hanna, double bass Catalina Vicens, harpsichord

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

THE CURTIS OPERA THEATRE
presents

After Mimì

A vocal fantasy conceived by Mikael Eliasen and
Chas Rader-Shieber based on *La Bohème*'s beloved characters
Rodolfo, Marcello and Musetta, after the death of Mimì

❧

Friday, December 10, 2004 at 8 p.m.
Saturday, December 11 at 8 p.m.
Sunday, December 12 at 8 p.m.
The Curtis Opera Studio

❧

Susan Nowicki, *musical director and pianist*
Vanessa Gilbert, *stage director*
Ralph Batman, *set and costume designer*
Krista Billings, *lighting designer*

❧

The Ensemble

Nathan Bachhuber, Brenden Patrick Gunnell, Lishir Inbar,
Elif Ezgi Kutlu, Rinnat Moriah, Ashley Thouret

❧

The Program

"In un coupé? — Con pariglia e livree" Giacomo Puccini
from *La Bohème* (1858 – 1924)

Brenden Patrick Gunnell, *tenor*
Nathan Bachhuber, *baritone*

"Morire?" Puccini

Brenden Patrick Gunnell, *tenor*

"Donne mie la fate a tanti" Wolfgang Amadeus Mozart
from *Così fan tutte* (1756 – 1791)

Nathan Bachhuber, *baritone*

"Three Little Maids from School Are We" A.S. Sullivan
from *The Mikado* (1842 – 1900)

Rinnat Moriah, *soprano*
Ashley Thouret, *soprano*
Lishir Inbar, *soprano*

"Les oiseaux dans la charmille" Jacques Offenbach
from *Les Contes d'Hoffmann* (1819 – 1880)

Rinnat Moriah, *soprano*

"Do I Love You Because You're Beautiful?" Richard Rodgers
from *Cinderella* (1902 – 1979)

Brenden Patrick Gunnell, *tenor*

"Au fond du temple saint" Georges Bizet
from *Les Pêcheurs de perles* (1838 – 1875)

Brenden Patrick Gunnell, *tenor*
Nathan Bachhuber, *baritone*

"Hôtel" Frances Poulenc
from *Banalités* (1899 – 1963

Rinnat Moriah, *soprano*

"Zueignung," Op. 10, No. 1 Richard Straus
(1864 – 1949

Elif Ezgi Kutlu, *mezzo-soprano*

"If Ever I Would Leave You" — Frederick Loewe
from *Camelot* — (1901 – 1988)

Lishir Inbar, *soprano*
Nathan Bachhuber, *baritone*

"Die Königin begnadigt dich" — Mozart
from *Die Zauberflöte*

Lishir Inbar, *soprano*
Rinnat Moriah, *soprano*
Ashley Thouret, *soprano*
Brenden Patrick Gunnell, *tenor*
Nathan Bachhuber, *baritone*

"Extase" — Henri Duparc
(1848 – 1933)

Ashley Thouret, *soprano*

"Dein ist mein ganzes Herz" — Franz Lehar
from *Das Land des Lächelns* — (1870 – 1948)

Brenden Patrick Gunnell, *tenor*

"Belle nuit, ô nuit d'amour" — Offenbach
from *Les Contes d'Hoffmann*

Rinnat Moriah, *soprano*
Elif Ezgi Kutlu, *mezzo-soprano*

"Jealousy Duet" — Kurt Weill
from *The Threepenny Opera* — (1900 – 1950)

Rinnat Moriah, *soprano*
Ashley Thouret, *soprano*

"I Hate Men" — Cole Porter
from *Kiss Me Kate* — (1891 – 1964)

Ashley Thouret, *soprano*

"Ruhe sanft, mein holdes Leben" — Mozart
from *Zaide*

Lishir Inbar, *soprano*

"Nacht und Träume," D. 827 — Franz Schubert (1797 – 1828)

Nathan Bachhuber, *baritone*
Brenden Patrick Gunnell, *tenor*

"Donde lieta uscì" from *La Bohème* — Puccini

Susan Nowicki, *piano*

"Being Alive" from *Company* — Stephen Sondheim (b. 1930)

Ensemble

Production Staff

Susan Nowicki, Donald St. Pierre	*Musical Preparation*
Susan Nowicki, Lisa Keller	*Rehearsal Pianists*
Clifford Greer	*Master Electrician*
Tricia Wenglar	*Resident Wardrobe Supervisor*
Jon Carter	*Hair and Makeup*

Biographies

Nathan Bachhuber is a baritone from Appleton, Wis., studying in the voice program with Marlena Kleinman Malas. He entered Curtis in 2004. Curtis Opera Theatre credits include *Così fan tutte* (Chorus).

Brenden Patrick Gunnell is a tenor from Haslett, Mich., studying in the voice program with Joan Patenaude-Yarnell. He entered Curtis in 2002. Curtis Opera Theatre credits include *Così fan tutte* (Chorus), *The Rape of Lucretia* (the Male Chorus), *La Bohème* (Parpignol), *Separate Tables* (Ensemble), *Miss Julie* (Christopher), *Gianni Schicchi* (Gherardo), *Les Noces* (Chorus), *L'Heure espagnole* (Torquemada) and *Les Mamelles de Tirésias* (Journalist, Chorus).

Lishir Inbar is a soprano from Pardesia, Israel, studying in the voice program with Joan Patenaude-Yarnell. She entered Curtis in 2002. Curtis Opera Theatre credits include *Così fan tutte* (Chorus), *The Rape of Lucretia* (Lucia), *La Bohème* (Musetta), *Separate Tables* (Ensemble), *Miss Julie* (Young Girl), *Les Noces* (Chorus) and *The Consul* (Foreign Woman).

Elif Ezgi Kutlu is a mezzo-soprano from Ankara, Turkey, studying in the opera program with Joan Patenaude-Yarnell. She entered Curtis in 2004. Curtis Opera Theatre credits include *Così fan tutte* (Dorabella).

Rinnat Moriah is a soprano from Berlin, studying in the voice program with Patricia McCaffrey. She entered Curtis in 2004. Curtis Opera Theatre credits include *Così fan tutte* (Chorus).

Ashley Thouret is a soprano from Toronto, studying in the voice program with Joan Patenaude-Yarnell. She entered Curtis in 2004. Curtis Opera Theatre credits include *Così fan tutte* (Chorus).

Susan Nowicki (musical director and pianist) has performed throughout the United States on piano, fortepiano and harpsichord as soloist and in collaboration with singers and instrumentalists, including Lucy Shelton, Pamela Frank, Peter Lloyd and Emily Golden. She performs frequently with members of the Philadelphia Orchestra and has toured with Community Concerts under the auspices of CAMI. She has served as coach, assistant chorus master and continuo performer for the Philadelphia Singers, Opera Company of Philadelphia, Opera Festival of New Jersey and Philadelphia Classical Symphony, among others. An avid performer of contemporary music, Ms. Nowicki has premiered and performed works with Network for New Music and Orchestra 2001, and has recorded for the Albany, Capstone and North-South labels. Highlights of this season include chamber performances in Philadelphia, Swarthmore, Boston and Amherst, Mass., as well as a recording of recent commissions by Network for New Music. She maintains private piano/coaching studios in Philadelphia and Lawrenceville, N.J.; is a faculty member of the Golandsky Institute Symposium at Princeton University; and has been a guest artist and clinician for the Balanced Pianist workshop series. She joined the Curtis faculty in 1987.

Vanessa Gilbert (stage director) returns to Curtis after staging *The Rape of Lucretia* this past spring. Formerly associate artistic director with Perishable Theatre (Providence, R.I.), she focuses on the development of new plays and puppet performances, including *How To!*, her own adaptation of Charlotte Brontë's novel *Jane Eyre*. Ms. Gilbert studied at the New School for Social Research, with the Living Theatre and with Dah Teater (Serbia), and is a two-time finalist in the NEA/TCG Career Development Program for Directors. Currently she is planning *Magdalena USA*, an international festival of women in contemporary theatre, to be held in Providence in August 2005. For details, visit www.magdalenausa.org.

Ralph Batman (set and costume designer) joined The Curtis Institute of Music in 1988, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild and working as stage manager and company manager for the Pennsylvania Ballet. Mr. Batman began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest. His design work includes set and costume designs for Beef 'n' Boards Dinner Theatres, St. Joseph's University, La Salle Music Theatre and the Curtis Opera Theatre. Direction credits include productions of *The Diary of Anne Frank* and *Mary, Mary*, as well as the world premiere of Jonathan Holland's opera based on Christopher Durang's play *Naomi in the Living Room* and Tchaikovsky's *Iolanta* and *Eugene Onegin* for the Curtis Opera Theatre.

Krista Billings (lighting designer) designed the lighting for the Curtis Opera Theatre production of *Separate Tables*. She has worked in the Philadelphia and New York areas as designer and assistant designer for the past several years. She is the resident designer for Theatre Circ and for the Drexel Players and the assistant designer for the Koresh Dance Company.

Chas Rader-Shieber (co-creator) has directed several Curtis Opera Theatre productions, including *Miss Julie*, *The Consul*, *Dialogues des Carmélites* and the American premiere of Peter Brook's *Impressions de Pelléas*. In recent seasons, he has staged *The Cunning Little Vixen* for the

Lyric Opera of Chicago, *La clemenza di Tito* for the Santa Fe Opera, *Flavio* for the New York City Opera, *Orlando* for Glimmerglass Opera, *L'incoronazione di Poppea* for the Pittsburgh Opera Center, *Ariadne auf Naxos* and *Don Pasquale* for the Music Academy of the West, *Armide* at the Juilliard Opera Center and *Semele* for the Anchorage Opera. He made his debut with Opera Omaha, directing the world premiere of Libby Larsen's *Eric Hermannson's Soul* (for which he also wrote the libretto). For the Opera Company of Philadelphia, he created a new production of *Il barbiere di Siviglia*. He is known for his innovative stagings of the works of Mozart and Handel. Mr. Rader-Shieber's work has been seen in Vancouver, Minnesota, Edmonton and Lake George, among others. Forthcoming is a production *Orlando* for the New York City Opera.

Mikael Eliasen (co-creator, head of vocal studies), a Danish-born coach and accompanist, received his early training in Copenhagen, Montreal and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill,Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker and Joan Patenaude. He has recorded for CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS and Supraphon. Mr. Eliasen has given master classes at the Shanghai Conservatory, Tchaikovsky Conservatory (Moscow), Jerusalem Music Center, National Opera of Prague and the young artist's program at the Metropolitan Opera (New York City). He is closely affiliated with the Royal Opera Academy (Copenhagen), Netherlands Opera Studio (Amsterdam) and Pittsburgh Opera Studio. For the past 16 summers, he has taught at Chautauqua's Voice Program, and he also teaches in Italy and for the Santa Fe Opera's young artist program. Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. He joined the Curtis faculty in 1986 and became the head of the department in 1988.

THE CURTIS INSTITUTE OF MUSIC
Vocal Studies Department, 2004/2005

Mikael Eliasen
Head of the Vocal Studies Department

Ralph Batman
Administrator/Production Manager

Vocal Coaches
Danielle Orlando, *Principal Opera Coach*

Susan Shiplett Ashbaker, *Opera and Voice Coach*
Lisa Keller, *Répétiteur*
Eunae Koh, *Répétiteur*
David Moody, *Opera and Voice Coach*
Susan Nowicki, *Opera and Voice Coach*
Donald St. Pierre, *Opera and Voice Coach*

Diction Coaches
Corradina Caporello, *Italian*
Nico Castel, *French*
Kathryn LaBouff, *English*
Ghenady Meirson, *Russian*
Ulrike Shapiro, *German*

Acting and Movement Coaches
Bob Chapra, *Feldenkrais Technique*
Susan Fenichell, *Acting*
Ariel Weiss Holyst, *Alexander Technique*
Thor Steingraber, *Acting*

History Faculty
Wayne Conner, *History of Opera and Singing*

Vocal Teachers: Faculty
Marlena Kleinman Malas
Joan Patenaude-Yarnell

Vocal Teachers: Adjunct
Ruth Falcon
Cynthia Hoffman
Patricia McCaffrey
Steven Smith

Conductors
David Hayes, *The Death of Klinghoffer*
Sarah Hatsuko Hicks, *Alcina*
Otto-Werner Mueller, *Così fan tutte*

Guest Stage Directors
Susan Fenichell, *The Death of Klinghoffer*
Vanessa Gilbert, *After Mimì*
Chas Rader-Shieber, *Alcina*
Thor Steingraber, *Così fan tutte*

Guest Master-Class Teachers
Thomas Hampson
Gianna Rolandi
Mira Zakai

The Curtis Opera Theatre
After Mimì

"In un coupé? — Con pariglia e livree" from *La Bohème*
Music by Giacomo Puccini, text by Giuseppe Giacosa

Marcello
I un coupé?
Rodolfo
Con pariglia e livree.
Mi salutò ridendo. To', "Musetta!"
Le dissi, "e il cuor?"
"Non batte o non lo sento grazie al velluto che il copre."
Marcello
Ci ho gusto, davver ...
Rodolfo
Loiola, va!
Ti rodi e ridi.
Marcello
... Non batte? Bene!
Io pur vidi ...
Rodolfo
Musetta?
Marcello
Mimì.
Rodolfo
L'hai vista?
Oh, guarda?
Marcello
Era in carrozza vestita come una regina.
Rodolfo
Evviva!
Ne son contento.
Marcello
(Bugiardo, si strugge d'amor.)
Rodolfo
Lavoriam.
Marcello
Lavoriam.
Rodolfo
Che penna infame!
Marcello
Che infame pennello!

Marcello
In a coupé?
Rodolfo
With a pair and livery.
Musetta greeted me with laughter.
I asked her, "How's your heart?"
"It's not beating or I don't feel it, thanks to this velvet I'm wearing."
Marcello
Delighted to hear it, really...
Rodolfo
You can't fool me!
You're fretting and fuming.
Marcello
... It beats not? Bravo!
Then I saw ...
Rodolfo
Musetta?
Marcello
Mimì.
Rodolfo
You saw her?
How strange?
Marcello
She rode in a carriage dressed like a dutchess.
Rodolfo
Delightful!
I'm glad to hear it.
Marcello
(You liar, you're consumed with love.)
Rodolfo
Back to work.
Marcello
Back to work.
Rodolfo
What a dreadful pen!
Marcello
What a dreadful paint brush!

Rodolfo
O Mimì tu più non torni.
O giorni belli, piccole mani,
odorosi capelli ...
Marcello
Io non so come sia
che il mio pennel lo lavori
e impasti colori
contro voglia mia ...
Rodolfo
... collo di neve!
Ah! Mimì, mia breve gioventù!
Marcello
... Se pingere mi piace
o cieli o terre o inverni o primavere,
egli mi traccia due pupille nere
e una bocca procace, e n'esce
di Musetta e il viso ancor ...
Rodolfo
E tu, cuffietta lieve,
che sotto il guancial partendo ascose,
tutta sai la nostra felicità,
vien sul mio cuor;
sul mio cuor to,
ah vien, ah vien sul mio cuor;
poich'è morto amor.
Marcello
... E n'esce di Musetta
il viso tutto vezzi e tutto frode.
Musetta intanto gode
e il mio cuor vil e la chia ma,
la chia ma,
e aspetta il vil mio cuor ...

Rodolfo
Oh, Mimì will you never return.
Oh, beautiful days, tiny hands,
the fragrance of your tresses ...
Marcello
I don't know how it is
that my brush keeps
working and paints colors
against my will ...
Rodolfo
... Your snow white neck!
Oh! Mimì, how brief my youth was!
Marcello
... Though I wish to paint
skies or landscapes or winter or spring,
my brush seems to trace two dark pupils
and a provocative mouth, the features
of Musetta haunt me still ...
Rodolfo
And you, soft bonnet,
forgotten under the pillow in her hour
of parting,
you witnessed all our joy,
Come close to my heart;
come to my heart,
oh come! oh come close to my heart;
since my love is dead.
Marcello
... And there's Musetta's face
with all its charms and betrayals.
Musetta in the meantime is enjoying life
while my heart calls,
and calls her,
to my fond arms again ...

Translation copyright of A. Shepherd (www.bohemianopera.com)

"Morire?"
Music by Giacomo Puccini, text by Giuseppe Adami

Morire? E chi lo sa qual'è la vita?
Questa che s'apre luminosa e schietta,
ai fascini, agli amori, alle speranze,
o quella che in rinunci s'è assopita?
È la semplicità timida e queta
che si tramanda come ammonimento,
come un segreto di virtú segreta
perchè ognuno raggiunga la sua mèta,
o non piuttosto il vivo balenare
di sogni nuovi sovra sogni stanchi,
e la pace travolta e l'inesausta
fede d'avere per desiderare?
Ecco io non lo so. Ma voi che siete
All'altra sponda sulla riva immensa
Ove fiorisce il fiore della vita,
son certo lo saprete.

To die? ... and who knows what is life?
This one that opens bright and sincere,
To temptations, to loves, to hopes,
Or the one that has given up and is drowsing?
Is it the shy and calm simplicity
Which is transmitted like a warning,
Like a secret of hidden virtue
So that each reaches his goal,
Or rather the lively flashing
Of new dreams over tired ones,
And the peace swept away and the inexhaustible belief in possessions only to desire more?
Frankly, I don't know the answer. But you who are on the other bank
on the immense shore where the flower of life blossoms,
I'm certain you will know.

Translation by Michael Kaye

"Donne mie la fate a tanti" from *Così fan tutte*
Music by Wolfgang Amadeus Mozart, text by Lorenzo da Ponte

Donne mie la fate a tanti ...
Che, se il ver vi deggio dir,
Se si lagnano gli amanti
Li comincio a compatir ...

Dear ladies you cheat on so many men ...
that, to tell you the truth,
if your lovers complain
I begin to sympathize with them ...

Io vo' bene al sesso vostro,
Lo sapete, ognun lo sa:
Ogni giorno ve lo mostro, ...
Vi dò segno d'amistà ...

I am fond of the fair sex
you know it, everyone knows it:
Every day I prove it to you, ...
I give you proof of my friendship ...

Ma quel farla a tanti e tanti ...
M'avvilisce in verità ...

But doing this to so many (men) ...
mortifies me, in truth ...

Mille volte il brando presi
Per salvar il vostro onor,
Mille volte ... vi difesi
Colla bocca e più col cor.

A thousand times I've drawn my weapons
to save your honor,
a thousand times ... I've defended you
with my mouth and more so with my heart.

Ma quel farla a tanti e tanti ...
È un vizietto seccator, ...

Siete vaghe, siete amabili,
Più tesori il ciel vi die',
E le grazie vi circondano
Dalla testa fin o ai piè ...

Ma la fate a tanti e tanti ...
Che credibile non è ...

Io vo' bene al sesso vestro
ve lo mostro, mille volte il brando
presi,
vi difesi, grante sori il ciel vi diè,
sino ai piè.

Ma ... la ... fate a tanti e tanti ...
Che, se gridano gli amanti,
Hanno certo un gran perché ...

Translation by Nico Castel

But cheating so many (men) ...
is an annoying little vice, ...

You're lovely, you're pleasant,
many treasures heaven has bestowed
upon you,
and graces surround you
from your head down to your feet ...

But you do it to so many ...
that it is unbelievable. ...

I am fond of the fair sex
I prove it to you, a thousand times I've
drawn my weapons,
Nor against their pow'r rebel, I won't
deny.

But you do it to so many ...
If the lovers scream,
They surely have good reason to ...

"Les oiseaux dans la charmille" ("The Doll Song") from *Les Contes d'Hoffmann*
Music by Jacques Offenbach, text by Jules Barbier

Les oiseaux dans la charmille,
Dans les cieux l'astre du jour,
Tout parle à la jeune fille, ... d'amour!
...
Ah! Voilà la chanson gentille
La chanson d'Olympia! ... Ah! ...

Tout ce qui chante et résonne
Et soupire, tour à tour,
Emeut son coeur qui frissonne ...
d'amour! ...
Ah! Voilà la chanson mignogne
La chanson d'Olympia! ... Ah! ...

Translation by Ann Feeney, afeeney@mcs.net

The birds in the hedges,
The star of daylight in the sky,
Everything speaks to a young girl, ...
of love! ...
Ah! This is the sweet song
The song of Olympia! ... Ah! ...

Everything that sings and sounds
And sighs, in its turn,
Moves her heart, which trembles ...
with love! ...
Ah! This is the darling song,
The song of Olympia! ... Ah! ...

"Au fond du temple saint" from the opera *Les Pêcheurs de perles*
Music by Georges Bizet, text by Michel Carré and Eugène Cormon

Nadir
Au fond du temple saint,
Paré de fleurs et d'or,
Une femme apparait.
Je crois la voir encor.
Zurga
Une femme apparait.
Je crois la voir encor.
Nadir
La foule prosternée
La regarde, étonné,
Et murmure tout bas
Voyez, c'est la déesse!
Qui dans l'ombre se dresse
Et vers nous tend les bras!
Zurga
Son voile se soulève;
O vision! ô rêve!
La foule est à genoux!
Nadir and Zurga
Oui, c'est elle, C'est la déesse,
plus charmante et plus belle;
Oui, c'est elle! C'est la déesse,
qui descend parmi nous.
Son voile se soulève,
Et la foule est à genoux.
Nadir
Mais à travers la foule
Elle s'ouvre un passage.
Zurga
Son long voile déjà
Nous cache son visage.
Nadir
Mon regard, hélas,
La cherche en vain.
Zurga
Elle fuit!
Nadir
Elle fuit! Mais dans mon âme soudain
Quelle étrange ardeur s'allume?

Nadir
At the back of the holy temple,
Decorated with flowers and gold,
A woman appears.
I can still see her.
Zurga
A woman appears.
I can still see her.
Nadir
The prostrate crowd
Looks at her, amazed,
And murmurs under its breath
Look, this is the goddess!
Looming up out of the shadow
And holding out her arms to us!
Zurga
Her veil parts slightly;
What a vision, what a dream!
The crowd is kneeling.
Nadir and Zurga
Yes, it is she, it is the goddess,
More charming and more beautiful;
Yes, it is she, it is the goddess,
Who has come down among us.
Her veil has parted,
And the crowd is kneeling.
Nadir
But through the crowd
She makes her way.
Zurga
Already, her long veil
Hides her face from us.
Nadir
My eyes, alas,
seek her in vain.
Zurga
She flees!
Nadir
She flees! But what is this strange
flame
Which is suddenly kindled within my
soul?

Zurga
Quel feu nouveau me consume?
Nadir
Ta main repousse ma main.
Zurga
Ta main repousse ma main.
Nadir
De nos cœurs l'amour s'empare
Et nous change en ennemis.
Zurga
Non, que rien ne nous sépare, ...
Nadir
Non, rien!
Zurga and Nadir
Jurons de rester amis, ...
Oh! oui, jurons de rester amis!
Oui, c'est elle, C'est la déesse!
En ce jour qui vient nous unir,
Et fidèle à ma promesse,
Comme un frère je veux te chérir!
C'est elle, c'est la déesse
Qui vient en ce jour nous unir!
Oui, partageons le même sort,
Soyons unis jusqu'à la mort!

Zurga
What unknown fire is destroying me?
Nadir
Your hand pushes mine away.
Zurga
Your hand pushes mine away.
Nadir
Love takes our hearts by storm
And turns us into enemies.
Zurga
No, let nothing part us, ...
Nadir
No, nothing!
Zurga and Nadir
Let us swear to remain friends, ...
Oh! yes, let us swear to remain friends!
Yes, it is she, it is the goddess!
Who today led you to me,
And from now I'll give you my promise,
Close as brothers we shall be!
Yes, it is she, it is the goddess
She today has led you to me!
Now we shall tread one single path,
Never again to part till death!

Translation by Bruce Galbraith and Jackie Taschereau, courtesy CBC Records

"Hôtel" ("Hotel") from *Banalités*
Music by Frances Poulenc, text by Guillaume Apollinaire (pseudonym)

Ma chambre a la forme d'une cage.
Le soleil passe son bras par la fenêtre.
Mais moi qui veux fumer pour faire des mirages.
J'allume au feu du jour ma cigarette.
Je ne veux pas travailler, je veux fumer.

My room has the form of a cage.
The sun reaches its arm in through the window.
But I want to smoke and make shapes in the air.
I light my cigarette on the sun's fire.
I don't want to work, I want to smoke.

Translation copyright © 2001 by Peter Low

"Zueignung," Op. 10, No. 1 ("Dedication")
Music by Richard Strauss; text by Hermann von Gilm zu Rosenegg, "Habe dank," from *Letzte Blätter*

Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle,
Liebe macht die Herzen krank,
Habe Dank.

Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten Becher,
Und du segnetest den Trank,
Habe Dank.

Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
heilig, heilig an's Herz dir sank,
Habe Dank.

Yes, you know it, dearest soul,
How I suffer far from you,
Love makes the heart sick,
Have thanks.

Once I, drinker of freedom,
Held high the amethyst beaker,
And you blessed the drink,
Have thanks.

And you exorcised the evils in it,
Until I, as I had never been before,
Blessed, blessed sank upon your heart,
Have thanks.

Translation copyright © by Lawrence Snyder and Rebecca Plack

"Die Königin begnadigt dich" from *Die Zauberflöte*
Music by Wolfgang Amadeus Mozart, text by Emanuel Schikaneder

Erste Dame
Die Königin begnadigt dich,
er lüßt die Strafe dir durch mich.
Papageno
Nun plaudert Papageno wieder!
Zweit Dame
Ja, plaud're, lüge nur nicht wieder.
Papageno
Ich lüge nimmermehr, nein, nein!
Alle
Dies Schloß soll deine Warnung sein,
...
Bekämen doch die Lügner alle
ein solches Schloß vor ihren Mund:
Statt Haß, Verleumdung, schwarzer Galle
bestünde Lieb' und Bruderbund, ...
Erste Dame
O Prinz, nimm dies Geschenk von mir,
dies sendet uns're Fürstin dir.
Die Zauberflöte word dich schützen,
im größten Unglück unterstützen.

First Lady
The Queen has had mercy on you,
and she sent me to release you.
Papageno
Now Papageno can chatter again!
Second Lady
Chatter yes, but never lie again.
Papageno
I will never tell another lie, no, never!
All
Let that lock be a warning to me, ...
If only every liar had
a lock like this upon his mouth:
then would hate, calumny and rancour
be replaced by love and brotherhood, ...
First Lady
O Prince, accept this gift
sent to you by our Queen.
This magic flute will protect you
even in the gravest misfortune.

Die Damen
Hiemit kannst du allmächtig handeln,
der Menshen Leidenschaft verwandeln:
der Traurige wird freudig sein;
dem Hagestolz nimmt Liebe ein.
Alle
O! so eine Flöte ist mehr
als Gold und Kronen wert,
denn durch siewird Menschenglück
und Zufriedenheit vermehrt, ...
Papageno
Nun, ihr schönen Frauenzimmer.
darf' ich, so empfehl' ich mich.
Die Damen
Dich empfehlen kannst du immer,
doch bestimmt die Fürstin dich,
mit dem Prinzen ohn' Verweilen
nach Sarastros Burg zu eilen.
Papageno
Nein, dafür bedank ich mich!
Von euch selbsten hörte ich,
daß er wie ein Tigertier.
Sicher ließ' ohn' alle Gnaden
mich Sarastro rupfen, braten, ...
setzte mich den Hunden für.
Die Damen
Dich schützt der Prinz, trau ihm allein!
dafür sollst du sein Diener sein.
Papageno
Daß doch der Prinz beim Teufel wäre!
Mein Leben ist mir lieb:
Am Ende schleicht, bei meiner Ehre
er von mir wie ein Dieb.
Erste Dame
Hier, nimm dies Kleinod, es ist dein.
Papageno
Ei, ei! was mag darinnen sein?

Ladies
This flute will confer great power upon you,
to transform the sorrows of mankind;
the mourner will become merry,
the bachelor a lover.
All
A flute like this is worth
more than gold or crowns,
for by its power will human joy
and contentment be increased, ...
Papageno
Now, fair ladies, will you excuse me.
If so, I take my leave.
Ladies
You may certainly depart,
but our lady has chosen you
to accompany the prince
immediately to Sarastro's castle.
Papageno
No, I thank you very much!
You yourselves have told me
that he is as fierce as a tiger.
Sarastro, I'm sure, would not hesitate
to have me plucked and roasted ...
and thrown to the dogs.
Ladies
The Prince will protect you, trust him!
So then you will be his servant.
Papageno
The Prince can go to the devil!
I value my life:
and now, by my honor, it's likely
he will steal away from me like a thief.
First Lady
Here, take this treasure, it is yours.
Papageno
Aha! What can it be?

Die Damen
Darinnen hörst du Glöckchen tönen.
Papageno
Werd' ich sie auch wohl spielen können?
Die Damen
O ganz gewiß, ja, ja, gewiß!
Alle
Silberglöckchen, Zauberflöten
sind zu eurem Schutz vonnöten.
Lebet wohl! wir wollen gehn.
Lebet wohl, auf Wiedersehn! ...
Tamino
Doch, schöne Damen, saget an ...
Papageno
Wie man die Burg wohl finden kann?
Tamino und Papageno
Wie man die Burg wohl finden kann? ...
Die Damen
Drei Knäbchen, jung, schön, hold und weise,
umschweben euch auf eurer Reise;
Sie werden eure Führer sein,
foigt ihrem Rate ganz allein.
Tamino und Papageno
Drei Knäbchen, jung, schön, hold und weise,
umschweben uns auf uns'rer Reise?
Die Damen
Sie werden eure Führer sein,
folgt ihren Rate ganz allein.
Tamino und Papageno
So lebet wohl, wir wollen gehn.
lebt wohl, lebt wohl, auf Wiedersehn!
Alle
So lebet wohl, wir wollen gehn.
lebt wohl, lebt wohl, auf Wiedersehn!

Translation courtesy Capitol Records Inc.

Ladies
There are bells inside it.
Papageno
And shall I be able to play them?
Ladies
Oh, certainly, yes, certainly!
All
Silver bells and magic flute
are needed for your protection.
Farewell! We must leave now.
Farewell, till we meet again! ...
Tamino
But, tell me, fair ladies ...
Papageno
How shall we find the citadel?
Tamino and Papageno
How shall we find the citadel? ...
Ladies
Three boys, young, fair, gentle and wise,
will appear to you on your journey;
They will be your guides,
follow their counsel and theirs alone.
Tamino and Papageno
Three boys, young, fair, gentle and wise,
will appear to us on our journey?
Ladies
They will be your guides; follow
their counsel and theirs alone.
Tamino and Papageno
So farewell, we must leave now.
farewell, farewell, until we meet again!
All
So farewell, we must leave now.
farewell, farewell, until we meet again!

"Dein ist mein ganzes Herz" from *Das Land des Lächelns*
Music by Franz Lehar, text by Heinz Rudolf Kunze

Dein ist mein ganzes Herz!
Wo du nicht bist, kann ich nicht sein,
So, wie die Blume welkt,
wenn sie nicht küßt der Sonnenschein.
Dein is mein schönstes Lied,
weil es allein aus der Liebe erblüht.
Sag' mir noch einmal, mein einzig Lieb,
o sag' noch einmal mir: Ich hab' dich lieb!

Wohin ich immer gehe,
Ich fühle deine Nähe.
Ich möchte deinen Atem trinken
Und betend dir zu Füßen sinken,
Dir, dir allein! Wie wunderbar
Ist dein leuchtendes Haar!

Traumschön und sehnsuchtsbang
Ist dein strahlender Blick.
Hör' ich der Stimme Klang,
Ist es so wie Musik.

Dein is mein ganzes Herz! ...

My whole heart is yours!
I cannot live without you,
I am like the flower that fades,
without the kiss of sunshine.
My sweetest song is yours,
for its springs from love alone.
Say it once more, my one and only love,
say it once more: I love you!

Wherever I go,
I feel you near me.
I should like to drink your breath
and sink imploring at your feet,
yours, yours alone! How wonderful
your shining hair is!

Your lovely, radiant gaze
is full of dreams and anxious longing
When I hear your voice,
it is like music.

My whole heart is yours! ...

Translation courtesy of EMI Records Limited

"Extase" ("Ecstasy")
Music by Henri Duparc, text by Jean Lahor

Sur un lys pâle mon coeur dort
D'un sommeil doux comme la mort ...
Mort exquise, mort parfumée
Du souffle de la bien aimée ...
Sur ton sein pâle mon coeur dort
D'un sommeil doux comme la mort...

On a pale lily my heart is asleep
In a slumber sweet like death ...
Exquisite death, death perfumed
By the breath of my beloved ...
On your pale bosom my heart is asle
In a slumber sweet like death...

Translation courtesy of Philips Classics Productions

"Belle nuit, ô nuit d'amour" from *Les Contes d'Hoffmann*
Music by Jacques Offenbach, text by Jules Barbier

Belle nuit, ô nuit d'amour,	Beautiful night, o night of love,
Souris à nos ivresses!	Smile upon our intoxication!
Nuit plus douce que le jour,	Night softer than the day,
Ô belle nuit d'amour!	O beautiful night of love!
Le temps fuit et sans retour	Time flees and never to return
Emporte nos tendresses,	And carries away our tenderness,
Loin de cet heureux séjour	Far from this happy visit
Le temps fuit sans retour	Time flees, never to return.
Zéphirs embrasés,	Zephirs aflame,
Versez nous de vos caresses ...	Pour your caresses over us ...
Donnez nous vos baisers, ...	Give us your kisses, ...
Belle nuit, ô nuit d'amour,	Beautiful night, o night of love,
Souris à nos ivresses,	Smile upon our intoxication,
Nuit plus douce que le jour,	Night softer than the day,
Ô belle nuit d'amour! ...	O beautiful night of love! ...
Ah! Souris à nos ivresses	Ah! Smile upon our intoxication
Nuit d'amour ...	Night softer than the day ...
Ô belle nuit d'amour!	O beautiful night of love!
Ah! Ah!	Ah! Ah!

Translation by Rachael García

"Ruhe sanft, mein holdes Leben" from *Zaide*
Music by Wolfgang Amadeus Mozart, text by Johann Adreas Schachtner

Ruhe sanft, mein holdes Leben,	Gently rest, my dearest love,
schlafe, bis dein Glück erwacht;	sleep, until your good fortune awakes;
da, mein Bild, ... will ich dir geben,	there, I will give you my portrait, ...
schau, wie freundlich, ... es dir lacht, ...	see, how kindly it smiles at you, ...
Ruhe sanft, mein holdes Leben, ...	Gently rest, my dearest love, ...
Ihr süßen Träume, wiegt ihn ein, ...	You gentle dream, rock him to sleep, ...
und lasset seinem Wunsch am Ende, ...	and may the imaginings ...
die wollustreichen Gegenstände	of his dreams of love
zu reifer Wirklichkeit gedeihn, ...	become at last reality, ...
Ruhe, schlafe,	Gently, sleep,
Ruhe sanft, mein holdes Leben, ...	Gently rest, my dearest love, ...

Translation courtesy of ORFEO International Music GmbH

"Nacht und Träume," D. 827 ("Night and Dreams")
Music by Franz Schubert; text by Matthäus Kasimir von Collin, "Nachtfeier"

Heilge Nacht, du sinkest nieder;
Nieder wallen auch die Träume,
Wie dein Mondlicht durch die Räume,
Durch der Menschen stille, stille Brust.

Die belauschen sie mit Lust, ...
Rufen, wenn der Tag erwacht:
Kehre wieder, heilge Nacht!
Holde Träume, kehret wieder, ...

Holy night, you sink down;
Dreams too drift down,
Like your moonlight through space,
Through the quiet hearts of men.

They listen with delight, ...
Calling, when day awakens:
Return, holy night!
Fair dreams, return, ...

Translation copyright © by David Gordon

"Donde lieta uscì" from *La Bohème*
Music by Giacomo Puccini, text by Giuseppe Giacosa and Luigi Illica

Donde lieta uscì
al tuo grido d'amore,
torna sola Mimì
al solitario nido.

Addio, ... senza rancor.

Whence happy leaving
To your cry of love,
Returns alone Mimì
To solitary nest.

Goodbye, ... without resentment.

Translation by Terri Eickel

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Concerto grosso in C Major, Op. 6 No. 10
ARCANGELO CORELLI

Born February 17, 1653, in Fusignano, Italy
Died January 8, 1713, in Rome

Baroque, classical, romantic: all three of those periods, and styles, represented in today's program. Most listeners know well enough that class works like Beethoven's Fourth Symphony harness emotion through dramatic resources of the key system and control it by way of sophistica formal organization. Similarly, the romantic Mendelssohn's E-Minor Vi Concerto breaks, to some degree, with previously established traditions in process of giving greater freedom to emotional expression.

That is all well and good. But there is also a generally accepted view baroque music as in some way divorced from emotion—as someth inveterately dry, disciplined, and mechanical, even mathematical, in its workin Well, this would surely have surprised the man who, in a letter written in 17 gave the following eye-witness account of a performance by Arcangelo Cor

> I never met with any man that suffered his passions to hurry him away so much while he was playing the violin as the famous Arcangelo Corelli, whose eyes will sometimes turn as red as fire, his countenance will be distorted, his eyeballs roll as in an agony, and he gives in so much to what he is doing that he does not look like the same man.

At that time, as other documents tell us, Corelli was busy "polishing" his twel Concerti grossi for the press. Though in some instances written much earli they were eventually published as his Opus 6, in the year after his death, by t Amsterdam house of Estienne Roger. The set was reprinted in many editio in various parts of Europe, and it came to provide the foundation for an enti branch of the musical repertoire. Constituting the principal genre of orchestr music for half a century, the Concerto grosso is the forerunner of the sol concerto as we know it today; it is organized by means of the opposition an contrast of a concertino ("little concerto")—in Corelli's case, two violins an cello—and a larger group known as the "concerto grosso" or "ripieno" ("large or "full concerto"), consisting usually of a body of stringed instruments; there wa also a keyboard instrument to reinforce the bass line and supplement the harmon

The instrumental forces used in Corelli's day for such works were a different from the current notion of tiny baroque ensembles as their style wa from widely held ideas of baroque expressive restraint. Account books fro the period, detailing payments to musicians, show that the music was ofte performed by as many as 40, and occasionally even nearly 100, players. No guilt therefore, need be felt at the spectacle of a modern orchestra performing the C-Major Concerto, which is fully characteristic of Corelli's graceful string writing, smoothly eloquent counterpoint, lively rhythm, and resourceful but never eccentric exploitation of the virtuosity of his concertino group.

✧ ✧ ✧ ✧ ✧ ✧ ✧ ✧ ✧

Violin Concerto No. 2 in E Minor, Op. 64
FELIX MENDELSSOHN

Born February 3, 1809, in Hamburg
Died November 4, 1847, in Leipzig

Replete with memorable tunes, backed by the magic of Mendelssohn's airy scoring, the E-Minor Violin Concerto stands (in Philip Radcliffe's words) "on the same high plane as the 'Italian' Symphony as a comparatively light but highly polished masterpiece of the kind for which there is always room." For all the evident beauty of his music and the genius enshrined in much of it, Mendelssohn has been the object of some posthumous misconceptions. In his book on the composer, describing this concerto as "the last and certainly one of the best of his larger orchestral works," Mr. Radcliffe alludes to one of these when he notes:

> The lateness of its date is worth stressing in view of the prevailing tendency to assume that Mendelssohn's later years represent a steady decline.

Like many such generalizations, the popular notion is partly, but only partly, true. The bloom of the Octet for strings and the *Midsummer Night's Dream* overture, written at the ages of 16 and 17 respectively, is indeed a quintessentially youthful quality, recaptured rarely in Mendelssohn's maturity. (Even earlier, when he was just 13, he had composed a concerto in D Minor for violin and string orchestra, which was rediscovered by Yehudi Menuhin in 1951 after a century of oblivion.) Yet when he took up Shakespeare's play again in 1842, sixteen years after writing the overture, Mendelssohn succeeded miraculously in matching that evanescent spirit, at least in the Scherzo and Nocturne, and the E-Minor Violin Concerto shows that in 1844 he was still possessed of the most bewitching melodic inspiration and of an undimmed gift for delicate and evocative orchestral writing.

Another commonly held view is that Mendelssohn was an unregenerate reactionary, a classicist holding out against the trend toward romanticism discernible in his younger contemporaries Schumann, Liszt, and Wagner, prefigured in his seniors Schubert and Berlioz, and pioneered by Weber. That picture, again, is tempting but incomplete. Mendelssohn certainly held to an ideal of proportion, of measure, that marks him as a classicist. But in the field of the solo concerto, at least, he also showed himself ready to experiment almost from the start, and his innovations have had a far-reaching effect on the history of the concerto form since his time.

In the First Piano Concerto, composed in 1831, Mendelssohn dispensed with the orchestral first exposition, or ritornello, that had been an essential part of his predecessors' concerto forms, and he also connected the three movements with linking passages, perhaps partly to avoid untimely applause, but also to assist toward a goal of broader unification throughout the work. The new and simplified pattern of the concerto without ritornello has been the norm ever since. Brahms consistently, and Dvořák and Elgar in some of their concertos, stand out as almost the only important composers to honor the classical principle abandoned, following Mendelssohn's example, by Schumann, Tchaikovsky, Grieg, Sibelius, Rachmaninoff, Ravel, Bartók, Prokofiev, and most of their successors.

[*Continued*]

The E-Minor Violin Concerto is typical of the new practice, introducing the solo instrument with its impassioned main theme after a mere measure and a half of accompanimental preparation. Mendelssohn also links the three movements together once again, moving from the first to the songful central Andante by way of eight measures of simple modulation, and connecting the finale in turn with a slightly longer and more independent transition in recitative style and in an intermediate tempo.

There are other touches, too, whose effect is more subtle and has been no less influential. One of them concerns the solo cadenza, which is moved away from its traditional spot close to the end of the first movement. Instead of standing between the end of the recapitulation and the coda, it now leads from the end of the development section into the recapitulation. In this new and crucial position it naturally has an enhanced structural and dramatic function, and one that has served as the ultimate model for many subsequent experiments with the place and purpose of the cadenza, such as the masterly innovations in Shostakovich's violin and cello concertos more than a century later.

It should be mentioned here that, while he was working on the concerto, Mendelssohn consulted frequently on matters of violinistic detail and on points of orchestration with his close friend Ferdinand David, who was also his concertmaster with the Leipzig Gewandhaus Orchestra. David, who also greatly expanded the composer's brief cadenza, gave the first performance at a Gewandhaus concert on March 13, 1845, with Mendelssohn's assistant conductor Niels Gade.

Ferdinand David's and other revisions notwithstanding, Mendelssohn's original conception of the end of the cadenza already embodied the brilliant idea of continuing the soloist's arpeggio figurations across all four strings after the orchestra has reentered with the main theme. The effect is to weld different elements of the movement together with a wonderfully satisfying effect, emulated in similar fashion in Rachmaninoff's Second Piano Concerto and in Prokofiev's concertos passim. In Mendelssohn's case, the stroke turns out to be just one example of a consistent impulse toward the interlinking of contrasted sections or themes. Especially notable, in the ternary (A-B-A) slow movement, is the way the suave C-Major main melody is underpinned when it returns toward the end of the movement by a rhythm derived from the more dramatic theme meanwhile introduced in the middle section.

Such cogent ingenuities help to explain the hold the E-Minor Concerto has always maintained on the affections of great violinists and of all but the most curmudgeonly critics and connoisseurs. For the general concertgoing public, there is no need of justification: the sheer prodigal inventiveness of the music is attraction enough.

✧ ✧ ✧ ✧ ✧ ✧ ✧ ✧

Symphony No. 4 in B-flat Major, Op. 60
LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn
Died March 26, 1827, in Vienna

Compared with its celebrated predecessor, the *Eroica*, and with its equally groundbreaking successor in C Minor, Beethoven's Fourth Symphony, composed in 1806 and premiered in Vienna in March of the following year, is not an obviously revolutionary work. It is fascinating to cast one's mind—and ears—back nearly two centuries and try to understand quite why this music, that sounds to us so amiably tuneful and harmonious, seemed so extraordinary when it was first heard.

Take the question of orchestration: the Fourth Symphony plays no part in Beethoven's trend—beginning with the addition of a third horn in the *Eroica*—toward progressively expanded instrumental resources. In fact it uses the smallest orchestra of any of the nine symphonies, since the score, like many of Mozart's and some of Haydn's, calls for only one flute. The manner of writing for the wind band, too, refrains from the more daring brilliancies of Beethoven's earlier symphonies. There are hardly any of the extrovert exposed passages for brass that crop up elsewhere: here the emphasis is more on homogeneity and on a warm, mellow blend with the strings.

On the other side of the scale can be placed the extraordinary timpani solo just before the end of the slow movement and the often emancipated writing for the bassoon. Notice the subtle difference in that instrument's tone between its two pianissimo semi-solos in the first-movement introduction. Due simply to the placing of the second passage a semitone higher than the first, the change should suffice to cure a skeptic of any doubts about Beethoven's feeling for orchestral color, even at a time when his deafness had become virtually complete.

In respect of form, the Fourth Symphony's only striking departure from precedent is to be found in the third movement (really a full-blown scherzo, though Beethoven referred to it as a minuet, and inserted neither label in the score). Here for the first time the composer decided to bring the trio section around twice, as he was to do in the Sixth and Seventh symphonies and as he at first intended to do in the Fifth, thus extending the inherited ABA pattern to ABABA, the last A section, however, being in this instance drastically shortened.

Yet despite the work's comparative orchestral restraint and structural regularity, Beethoven's contemporaries still managed to be baffled by it. This may have been partly because, by 1807 (when it had its premiere at Prince Lobkowitz's palace in Vienna), they *expected* Beethoven to baffle them. Still, there *are* elements in the Fourth Symphony that open up new frontiers, though even in such passages the connection with tradition remains clear enough to emphasize Beethoven's true classicism.

For example, the transition from the development section of the first movement to the recapitulation is marked by a long passage full of harmonic mystery and expectant pianissimo drum-rolls. In relation to the movement as a whole, the weight of this passage is even greater than that of the corresponding measures in the *Eroica*: never before had recapitulation been prepared for so deliberately or with music of such significance. Therein lies the newness of the movement; its classicism, on the other hand, lies in the fact that it is just this passage, the return to the recapitulation, that is so treated. The first movement of the *Eroica* comes to its fulfillment in the coda, the section to whose history Beethoven made the greatest contribution. But here in the Fourth Symphony he lays the heaviest stress on the part of the movement that had always called forth Mozart's and Haydn's finest strokes of musical architecture. What this particular transition achieves, then, may be summarized as a new emphasis on an old crux.

[*Continued*]

Another passage that had Beethoven's contemporaries groping was the slow introduction to the first movement. Weber regarded it as a monstrous attempt to spread a few notes over five minutes. (Here Sir Donald Tovey pertinently remarked: "This shows that he had a sense of something new in Beethoven's time-scale"—Weber was not entirely missing the point.) But in this section too the classical balance remains. The introduction is still an introduction, essentially preludial in feeling. It shows no tendency to detach itself and become a separate and independent movement, like for instance the introduction in Berlioz's *Symphonie fantastique*.

It is not Beethoven's contemporaries only that the Fourth Symphony has fooled. Almost all modern commentators observe with admiration that the graceful counter-melody in the development section of the first movement is an entirely new theme, as was a similar passage in the development of the *Eroica* first movement. But this time the fact is far more remarkable than that. Beethoven does indeed produce an entirely new effect at this point—but he does it with what is in reality just a decorated version of a figure played much more loudly early in the course of the Allegro vivace. Fortunately the perplexities of critics rarely prevent the public from appreciating a first-rate piece of work. The polish and bubbling high spirits of Beethoven's Fourth Symphony have established it firmly in the affection of audiences, even though it may lack the best-seller appeal conferred on some of its companion-pieces by nicknames.

Notes by Bernard Jacobson
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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Twenty-Fifth Student Recital
Monday, December 13, 2004
Field Concert Hall, 8 p.m.

❧

Concerto in B-flat major, "La notte," RV 501 — Antonio Vivaldi (1678 – 1741)

Largo
Presto: Fantasmi
Presto — Adagio
Il sonno
Allegro: Sorge l'aurora

Harrison Drake Hollingsworth, *bassoon*
Josef Špaček, *violin*
Quan Yuan, *violin*
Han Na Lee, *viola*
Abraham Feder, *cello*
Alexander Martin Hanna, *double bass*
Catalina Vicens, *harpsichord*

Concerto No. 3 in G major, K. 216 — Wolfgang Amadeus Mozart (1756 – 1791)

Allegro
Adagio
Rondeau: Allegro

Johannes Dickbauer, *violin/leader*
The Curtis Chamber Orchestra

INTERMISSION

Concerto in E-flat major, Hob. VIIe:1 — Joseph Haydn (1732 – 1809)

Allegro
Andante
Finale: Allegro

Rachel Serber, *trumpet*
Christina Anum-Dorhuso, *piano*

Sonata for Solo Viola (1937) — Paul Hindemith (1895 – 1963)

Lebhafte Halbe
Langsame Viertel — Lebhaft
Mäßig schnelle Viertel

Lisa Steltenpohl, *viola*

Quartet No. 6 in F minor, Op. 80 — Felix Mendelssohn (1809 – 1847)

Allegro vivace assai
Allegro assai
Adagio
Allegro molto

Johannes Dickbauer, *violin*
Elena Urioste, *violin*
Bella Hristova, *viola*
Abraham Feder, *cello*

❧

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❧

The Vivaldi concerto was prepared by Bernard Garfield.

The Mozart concerto was prepared by Pamela Frank.

The Mendelssohn quartet was prepared by Steven Tenenbom.

Johannes Dickbauer from Kremsmünster, Austria, is a student of Pamela Frank and entered Curtis in 2002.

Abraham Feder from Chicago is a student of David Soyer and Peter Wiley and entered Curtis in 2004.

Alexander Martin Hanna from Bowling Green, Ohio, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2004.

Harrison Drake Hollingsworth from Kingwood, Tex., is a student of Bernard Garfield and entered Curtis in 2004.

Bella Hristova from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2003.

Han Na Lee from Gumisi, Korea, is a student of Roberto Díaz and entered Curtis in 2004.

Rachel Serber from Plymouth, Minn., is a student of Frank Kaderabek and entered Curtis in 2003.

Josef Špaček from Prague is a student of Ida Kavafian and Jaime Laredo and entered Curtis in 2004.

Lisa Steltenpohl from North Barrington, Ill., is a student of Roberto Díaz and entered Curtis in 2002.

Elena Urioste from Philadelphia is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2003.

Catalina Vicens from Santiago, Chile, is a student of Lionel Party and entered Curtis in 2002.

Quan Yuan from Beijing is a student of Joseph Silverstein and entered Curtis in 2004.

Christina Anum-Dorhuso (Piano '03), staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Wednesday, December 15, 2004
Field Concert Hall, 8 p.m.

Bloch	**Sonata No. 1** Emily Deans, violin Natalie Zhu, piano ('97)
Dvořák	**Concerto in A minor, Op. 53** Jung-Min Amy Lee, violin Jungeun Kim, piano
Mendelssohn	**Trio No. 2 in C minor, Op. 66** Alexandra Osborne, violin Michael Haas, cello Miao Hou, piano
Zivkovic	***Ultimatum 1*** Dennis Petrunin, marimba

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Twenty-Sixth Student Recital
Wednesday, December 15, 2004
Field Concert Hall, 8 p.m.

❧

Concerto in A minor, Op. 53 — Antonin Dvořák (1841 – 1904)
Allegro ma non troppo
Adagio ma non troppo
Finale: Allegro giocoso, ma non troppo

Jung-Min Amy Lee, *violin*
Jungeun Kim, *piano*

Sonata No. 1 — Ernest Bloch (1880 – 1959)
Agitato
Molto quieto
Moderato

Emily Deans, *violin*
Natalie Zhu, *piano*

INTERMISSION

Ultimatum 1 — Nebošja Jovan Živković (b. 1962)

Dennis Petrunin, *marimba*

Trio No. 2 in C minor, Op. 66 — Felix Mendelssohn (1809 – 1847)

Allegro energico e con fuoco
Andante espressivo
Scherzo: Molto allegro quasi presto
Finale: Allegro appassionato

Alexandra Osborne, *violin*
Michael Haas, *cello*
Miao Hou, *piano*

❧

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❧

The Mendelssohn trio was prepared by Peter Wiley.

Emily Deans from Dallas is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2003.

Michael Haas from Windsor, Conn., is a student of David Soyer and entered Curtis in 2001.

Miao Hou from Shenyang, China, is a student of Seymour Lipkin and entered Curtis in 2000.

Jung-Min Amy Lee from Seoul is a student of Ida Kavafian and entered Curtis in 1999.

Alexandra Osborne from Sydney is a student of Pamela Frank and Aaron Rosand and entered Curtis in 2001.

Dennis Petrunin from Moscow is a student of Don Liuzzi, Rolando Morales-Matos and Scott Robinson and entered Curtis in 2002.

Natalie Zhu (Piano '97), staff

Jungeun Kim, staff pianist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Curtis Recital

Wednesday, January 12, 2005
Faculty Recital: Eric Sessler
Field Concert Hall, 8 p.m.

Program includes works by Eric Sessler (Composition '93), performed by Curtis students, alumni, faculty and guests.

Student recitals resume Friday, January 14, 2005.

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

Happy holidays!

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

❧

Faculty Recital:
Eric Sessler, composer
Wednesday, January 12, 2005
Field Concert Hall, 8 p.m.

❧

Bombadiliana — Eric Sessler (b. 1969)

Stanley Alexandrowicz, *guitar*

Three Songs (Margaret Holley)
- Unborn
- Born
- A Rain Party

Rachael García, *soprano*
David Moody, *piano*

Piano Quartet
- Spanky's ladder
- Lower limelight
- Marjie's delight
- Cant dog

Mühlenberg Piano Quartet
Russell Kotcher, *violin*
Shelley Beard, *viola*
Eric Coyne, *cello*
Milena Urban, *piano*

INTERMISSION

Introduction and Allegro

Frank J. Ferraro, *trumpet*
Darin Kelly, *trumpet*
Ryan Stewart, *horn*
Paul Jacob Bryan, *trombone*
Darrin C. Milling, *bass trombone*

Fantasy

Alan Morrison, *organ*

The Rascally Rogue of the Beanstalk

David Yang, *narrator*
Russell Kotcher, *violin*
Eric Coyne, *cello*

❧

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❧

Ryan Stewart from Medford Lakes, N.J., is a student of Jerome Ashby and entered Curtis in 2004.

Stanley Alexandrowicz, guest artist

Shelley Beard, guest artist

Eric Coyne, guest artist

Frank J. Ferraro (Trumpet '88)

Darin Kelly, guest artist

Russell Kotcher, guest artist

Darrin C. Milling (Trombone '90)

Milena Urban, guest artist

David Yang, guest artist

Paul Jacob Bryan (Trombone '93), staff

Rachael García (Opera '03), staff

David Moody, opera and voice coach

Alan Morrison (Organ '91, Accompanying '93), faculty

Eric Sessler (Composition '93), faculty



Biography

Eric Sessler, composer

Eric Sessler is a native of Lansdale, Pa. He is the recipient of numerous awards, including an ASCAP Foundation Award, Charles Ives Scholarship from the American Academy of Arts and Letters, and Theodore Presser Music Foundation Award. His *Sonata No. 1* was performed more than 30 times across the United States by guitarist Jason Vieaux and premiered in Philadelphia on the Astral Artistic Services concert series. Recently commissioned works include *The Rascally Rogue of the Beanstalk* — written for Auricolae, a children's music troupe and performed for underserved students through the Philadelphia-based Strings for Schools organization — and a film score for *Arthur B. Carles: Philadelphia Artist*, a documentary produced by the American Poetry Center. Forthcoming CD's of Dr. Sessler's works include *Fantasy* (ACA Digital), featuring organist Alan Morrison, and *Bombadiliana* (Albany Records), highlighting guitarist Stanley Alexandrowicz. Dr. Sessler is an alumnus and faculty member of The Curtis Institute of Music and the Juilliard School. His website is www.ericsessler.com.

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Student recitals resume Friday, January 14, 2005.

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Twenty-Seventh Student Recital
Friday, January 14, 2005
Field Concert Hall, 8 p.m.

❧

Concerto for Harp and Orchestra, Op. 74 — Reinhold Glière (1875 – 1956)
- Allegro moderato
- Theme with Variations: Andante
- Allegro giocoso

Piper Runnion-Bareford, *harp*
Jungeun Kim, *piano*

Symphony No. 3 in F-sharp minor, Op. 28 — Louis Vierne (1870 – 1937)
- Allegro maestoso
- Cantilène
- Intermezzo
- Adagio
- Final

Ahreum Han, *organ*

INTERMISSION

Sonatina for Flute and Piano — Henri Dutilleux (b. 1916)

Yoobin Son, *flute*
Christina Anum-Dorhuso, *piano*

Sonata No. 2 in F major, Op. 99 — Johannes Brahms (1833 – 1897)

Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

Eugena Chang, *cello*
Kwan Kyu Yi, *piano*

❧

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The Brahms sonata was prepared by Orlando Cole, Ignat Solzhenitsyn, and Peter Wiley.

Eugena Chang from Hacienda Heights, Calif., is a student of Orlando Cole and Peter Wiley and entered Curtis in 2001.

Ahreum Han from Tucker, Ga., is a student of Alan Morrison and entered Curtis in 2004.

Piper Runnion-Bareford from Deerfield, N.H., is a student of Judy Loman and entered Curtis in 2002.

Yoobin Son from Sungnam City, Korea, is a student of Jeffrey Khaner and entered Curtis in 2003.

Kwan Kyu Yi from Bayside, N.Y., is a student of Ignat Solzhenitsyn and entered Curtis in 2004.

Christina Anum-Dorhuso (Piano '03), staff

Jungeun Kim, staff pianist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Curtis Recital

Sunday, January 16, 2005
Alumni Recital Series: Kavafian-Schub-Shifrin Trio
Ani Kavafian, violin (guest)
André-Michel Schub, piano ('73)
David Shifrin, clarinet ('71, '73)

Field Concert Hall, 3 p.m.
Tickets: $25, available at the door

Bartók	***Contrasts***
Mozart	**Trio in E-flat major, K. 498 ("Kegelstatt")**
Beethoven	**Sonata No. 7 in C minor, Op. 30, No. 2** Ani Kavafian, violin André-Michel Schub, piano
Brahms	**Sonata in F minor, Op. 120, No. 1** David Shifrin, clarinet André-Michel Schub, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 ALUMNI RECITAL SERIES

❧

Alumni Recital: Kavafian-Schub-Shifrin Trio
Ani Kavafian, violin
André-Michel Schub, piano
David Shifrin, clarinet
Sunday, January 16, 2005
Field Concert Hall, 3 p.m.

❧

Trio in E-flat major, K. 498 ("Kegelstatt") — Wolfgang Amadeus Mozart (1756 – 1791)

Andante
Menuetto
Rondeaux: Allegretto

Kavafian-Schub-Shifrin Trio

Sonata in F minor, Op. 120, No. 1 — Johannes Brahms (1833 – 1897)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

David Shifrin, clarinet
André-Michel Schub, piano

INTERMISSION

Sonata No. 7 in C minor, Op. 30, No. 2 — Ludwig van Beethoven (1770 – 1827)

Allegro con brio
Adagio cantabile
Scherzo: Allegro
Finale: Allegro

Ani Kavafian, violin
André-Michel Schub, piano

Contrasts — Béla Bartók (1881 – 1945)

Verbunkos (Recruiting Dance)
Pihenö (Relaxation)
Sebes (Fast Dance)

Kavafian-Schub-Shifrin Trio

❧

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Biographies

Kavafian-Schub-Shifrin Trio

After 25 years of friendship and music-making, Ani Kavafian, André-Michel Schub, and David Shifrin — each a member of the Chamber Music Society of Lincoln Center and a true virtuoso — come together as the Kavafian-Schub-Shifrin Trio with undeniable chemistry. "The spontaneity, the excitement, and the fun we have playing together is beyond what we ever anticipated," they said. They have played with nearly every major orchestra around the world and in recital at the major concert halls.

Violinist **Ani Kavafian**, a guest on the Curtis Alumni Recital Series, is in great demand as a soloist, chamber musician, and teacher. She has performed with virtually all of America's leading orchestras, including the New York Philharmonic, the Philadelphia Orchestra, the Cleveland Orchestra, the Pittsburgh Symphony, the Minnesota Orchestra, the Los Angeles Chamber Orchestra, and the symphony orchestras of St. Louis,

Delaware, Detroit, San Francisco, Atlanta, Seattle, Utah, Phoenix, and Rochester. Her numerous recital engagements include performances at New York's Carnegie Hall and Alice Tully Hall, Orchestra Hall in Minneapolis, and the Krannert Center in Illinois.

An Avery Fisher Prize winner, **David Shifrin** ('71, '73) is in constant demand as an orchestral soloist, recitalist, and chamber musician. He has performed with the Philadelphia and Minnesota orchestras, as well as those in Europe and Asia, and served as principal clarinet with the American Symphony Orchestra and the Cleveland Orchestra, among others. Mr. Shifrin has received critical acclaim as a recitalist, appearing at such venues as Alice Tully Hall, Weill Recital Hall at Carnegie Hall, and the Library of Congress. As a chamber musician, he has collaborated with artists such as the Emerson String Quartet and pianists André Watts and Emanuel Ax. He has received three Grammy nominations, and his recording of the Mozart clarinet concerto with the Mostly Mozart Festival Orchestra was named record of the year by *Stereo Review*. Mr. Shifrin was appointed artistic director of Chamber Music Northwest in 1981 and served as artistic director of the Chamber Music Society of Lincoln Center from 1992 to 2004.

As a piano recitalist, orchestra soloist, and chamber musician, **André-Michel Schub** ('73) has been praised by critics and audiences around the world since his career began almost three decades ago. He has performed with many of the world's most prestigious orchestras, among them the Boston and Chicago symphony orchestras; the Philadelphia, Cleveland, and Royal Concertgebouw orchestras; and the Los Angeles and New York philharmonics. His annual schedule includes recitals in major concert halls, as well as appearances at the foremost music festivals, among them Mostly Mozart, Tanglewood, Ravinia, the Mann Music Center, Blossom, Wolf Trap, and, in Puerto Rico, the Casals Festival.

Alumni Society of Greater Philadelphia

The Alumni Society of Greater Philadelphia supports the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with Curtis to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund and instrument repairs.

Edith Evans Frumin, *Co-Chairman*
Fanabel Block Kremens, *Co-Chairman*
Marcantonio Barone
Blanche Burton-Lyles
Mary Wheelock Javian
Alan Morrison
Richard Shapp
Timothy Ressler, *Student Representative*

❧

2004/2005 Alumni Recital Series Benefactors

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Jack Wolgin
Ron and Marian Wormser
Anonymous (2)

* *indicates alumnus/alumna. List complete as of January 13, 2005.*

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Twenty-Eighth Student Recital
Monday, January 17, 2005
Field Concert Hall, 8 p.m.

❧

Sechs Klavierstücke, Op. 118 — Johannes Brahms (1833 – 1897)
- Intermezzo: Allegro non assai, ma molto appassionato
- Intermezzo: Andante teneramente
- Ballade: Allegro energico
- Intermezzo: Allegretto un poco agitato
- Romanze: Andante
- Intermezzo: Andante, largo e mesto

Sonata No. 7 in B-flat major, Op. 83 — Sergey Prokofiev (1891 – 1953)
- Allegro inquieto
- Andante caloroso
- Precipitato

You-You Zhang, *piano*

Intermission

Sonata No. 1 for Violin and Piano — Benjamin Lees (b. 1924)

Allegro ben marcato
Adagio tranquillo
Allegro con spirito

Yvonne Lam, *violin*
Hugh Sung, *piano*

Selections from Eight Pieces, Op. 83 — Max Bruch (1838 – 1920)

Andante
Allegro con moto
Rumänische melodie: Andante
Nachtgesang: Andante con moto
Allegro vivace, ma non troppo

Han Yo Son, *clarinet*
Yoon-Ji Kang, *viola*
Kwan Kyu Yi, *piano*

❧

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❧

The Bruch trio was prepared by Roberto Díaz.

Yoon-Ji Kang from Seoul is a student of Roberto Díaz and entered Curtis in 2002.

Yvonne Lam from Los Angeles is a student of Victor Danchenko and entered Curtis in 2001.

Han Yo Son from Seoul is a student of Donald Montanaro and entered Curtis in 2002.

Kwan Kyu Yi from Bayside, N.Y., is a student of Ignat Solzhenitsyn and entered Curtis in 2004.

You-You Zhang from Shanghai is a student of Seymour Lipkin and entered Curtis in 1998.

Hugh Sung, director of instrumental accompaniment and student recitals ('90)

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Tuesday, January 18, 2005
Field Concert Hall, 8 p.m.

J.S. Bach	**Fantasy in G major, BWV 572**
Mendelssohn	**from Sonata in D minor, Op. 65, No. 6**
	Stephanie Liem, organ
J.S. Bach	**Toccata, Adagio, and Fugue in C major, BWV 564**
Franck	**Chorale No. 1 in E major**
	Scott Myers, organ
Hakim	***Memor***
	Ahreum Han, organ
Widor	**Symphony No. 9 in C minor ("Gothique"), Op. 70**
	Nathan Laube, organ

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Twenty-Ninth Student Recital
Tuesday, January 18, 2005
Field Concert Hall, 8 p.m.

❧

Organ Class of Alan Morrison

Fantasy in G major, BWV 572 — Johann Sebastian Bach (1685 – 1750)
Très vitement — Gravement — Lentement

from Sonata in D minor, Op. 65, No. 6 — Felix Mendelssohn (1809 – 1847)
Variations on "Vater unser in Himmelreich"
Finale: Andante

Stephanie Liem, *organ*

Toccata, Adagio, and Fugue in C major, BWV 564 — J.S. Bach

Chorale No. 1 in E major — César Franck (1822 – 1890)

Scott Myers, *organ*

INTERMISSION

Symphony No. 9 in C minor ("Gothique"), Op. 70 — Charles-Marie Widor (1844 – 1937)

Moderato
Andante sostenuto
Fugue
Final

Nathan Laube, *organ*

Memor — Naji Hakim (b. 1955)

Ahreum Han, *organ*

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Ahreum Han from Tucker, Ga., is a student of Alan Morrison and entered Curtis in 2004.

Nathan Laube from Gurnee, Ill., is a student of Alan Morrison and entered Curtis in 2004.

Stephanie Liem from Haverford, Pa., is a student of Alan Morrison and entered Curtis in 2004.

Scott Myers from Doylestown, Pa., is a student of Alan Morrison and entered Curtis in 2001.

Next Student Recital

Wednesday, January 19, 2005
Field Concert Hall, 8 p.m.

Stephen Carrington Cabell	***Sins of the Lion*** Patrick J. Pastella, marimba Patricia Franceschy, marimba ***Three Hands*** Bianca Rose Garcia, flute and alto flute Johnny Teyssier, clarinet and bass clarinet Solenne Païdassi, violin Han Na Lee, viola Angela Jean Park, cello Sebastian Chang, piano and percussion Dennis Petrunin, percussion Yoonhak Baek, conductor
Sebastian Chang	***Resurrection*** Josef Špaček, violin Angela Jean Park, cello Sebastian Chang, piano **6 Piano Études** Sebastian Chang, piano
Solbong Kim	***Godiva Miniatures*** Hannah Choi, violin Jaram Kim, violin Han Na Lee, viola Angela Jean Park, cello
Zhou Tian	***Ye 2*** Nicholas Canellakis, cello Angela Jean Park, cello Zhou Tian, piano

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Thirtieth Student Recital
Wednesday, January 19, 2005
Field Concert Hall, 8 p.m.

6 Piano Études — Sebastian Chang (b. 1988)

Diversions (048)
Soliloquy (025)
Stars (fadeout) (026)
Morning Tide (027)
Soar (037)
Vertigo (014)

Sebastian Chang, *piano*

Sins of the Lion — Stephen Carrington Cabell (b. 1984)

The Violent Against Neighbors
The Violent Against Themselves
The Voice of Virgil
The Violent Against God, Nature, and Art

Patrick J. Pastella, *marimba*
Patricia Franceschy, *marimba*

Godiva Miniatures — Solbong Kim (b. 1981)

Jaram Kim, *violin*
Hannah Choi, *violin*
Han Na Lee, *viola*
Angela Jean Park, *cello*

Resurrection — Sebastian Chang (b. 1988)

Josef Špaček, *violin*
Angela Jean Park, *cello*
Sebastian Chang, *piano*

"Ye" Variations — Zhou Tian (b. 1981)

Nicholas Canellakis, *cello*
Angela Jean Park, *cello*
Zhou Tian, *piano*

Three Hands — Stephen Carrington Cabell (b. 1984)
The Hand of the Devil
The Clenched Hand
The Hand of God

Bianca Rose Garcia, *flute and alto flute*
Johnny Teyssier, *clarinet and bass clarinet*
Solenne Païdassi, *violin*
Han Na Lee, *viola*
Angela Jean Park, *cello*
Sebastian Chang, *piano and percussion*
Dennis Petrunin, *percussion*
Yoonhak Baek, *conductor*

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

Yoonhak Baek from Seoul is a student of Otto-Werner Mueller and entered Curtis in 2003.

Nicholas Canellakis from New York City is a student of Orlando Cole and Peter Wiley and entered Curtis in 2001.

Sebastian Chang from Trabuco Canyon, Calif., is a student of Jennifer Higdon and entered Curtis in 2004.

Hannah Choi from Taejon, Korea, is a student of Jaime Laredo and Yumi Ninomiya Scott and entered Curtis in 2002.

Patricia Franceschy from Veracruz, Mexico, is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Bianca Rose Garcia from Salem, N.H., is a student of Jeffrey Khaner and entered Curtis in 2001.

Jaram Kim from Gwang Ju, Korea, is a student of Ida Kavafian and entered Curtis in 2002.

Han Na Lee from Gumisi, Korea, is a student of Roberto Díaz and entered Curtis in 2004.

Solenne Païdassi from Antibes, France, is a student of Victor Danchenko and entered Curtis in 2002.

Angela Jean Park from Seoul is a student of Orlando Cole and Peter Wiley and entered Curtis in 2001.

Patrick J. Pastella from Baldwinsville, N.Y., is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2003.

Dennis Petrunin from Moscow is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2002.

Josef Špacek from Prague is a student of Ida Kavafian and Jaime Laredo and entered Curtis in 2004.

Johnny Teyssier from Shoreview, Minn., is a student of Donald Montanaro and entered Curtis in 2004.

Zhou Tian from Hangzhou, China, is a student of Richard Danielpour and entered Curtis in 2001.

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Friday, January 21, 2005
Field Concert Hall, 8 p.m.

Castérède	**Sonatina for Trombone and Piano**
Marcello	**Sonata in A minor, Op. 1, No. 3, arranged by Allen Ostrander**
	David Murray, trombone
	Matthew Bengtson, piano
Tchaikovsky	**Concerto in D major, Op. 35**
	Alicia Hui, violin
	Jungeun Kim, piano

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Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Thirty-First Student Recital
Friday, January 21, 2005
Field Concert Hall, 8 p.m.

❧

Sonata in A minor, Op. 1, No. 3 — Benedetto Marcello (1686 – 1739)
arranged by Allen Ostrander
- Adagio
- Allegro
- Largo
- Allegro

Sonatina for Trombone and Piano — Jacques Castérède (b. 1926)
- Allegro vivo
- Andante sostenuto
- Allegro

David Murray, *trombone*
Matthew Bengtson, *piano*

Concerto in D major, Op. 35 — Piotr Ilyich Tchaikovsky (1840 – 1893)
- Allegro moderato
- Canzonetta: Andante
- Finale: Allegro vivacissimo

Alicia Hui, *violin*
Jungeun Kim, *piano*

❧

This evening's program will be performed without intermission.
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Alicia Hui from Edmonton, Alberta, is a student of Victor Danchenko and entered Curtis in 2000.

David Murray from Bel Air, Md., is a student of Nitzan Haroz and entered Curtis in 2003.

Matthew Bengtson, staff

Jungeun Kim, staff pianist

❧

Next Student Recital

Monday, January 24, 2005
Field Concert Hall, 8 p.m.

Beethoven — **Sonata No. 9 in A major, Op. 47, "Kreutzer"**
Yvonne Lam, violin
Jungeun Kim, piano

Brahms — **Quartet No. 1 in C minor, Op. 51, No. 1**
Erin Schreiber, violin
Tien-Hsin Wu, violin
Han Na Lee, viola
Bronwyn Banerdt, cello

Saint-Saëns — **Sonata No. 1 in D minor, Op. 75**
Lily Francis, violin
Meng-Chieh Liu, piano ('93)

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Forthcoming Curtis Events

Sunday, January 30
The Curtis Symphony Orchestra
conducted by Christoph Eschenbach
2 p.m., Verizon Hall, Kimmel Center
Tickets: $5 – $30
For tickets, call 215-893-1999.

Dvořák	***Carnival***
Rota	**Trombone Concerto**
	Nitzan Haroz, trombone
Mahler	**Symphony No. 1**

Friday, February 18
The Curtis Opera Theatre and The Philadelphia Singers
The Death of Klinghoffer
Music by John Adams
Lyrics by Alice Goodman
Concert performance with the Curtis Symphony Orchestra
David Hayes, conductor
Susan Fenichell, stage director
8 p.m., Perelman Theater at the Kimmel Center
Tickets: $33 – $63
For tickets, call 215-893-1999.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Thirty-Second Student Recital
Monday, January 24, 2005
Field Concert Hall, 8 p.m.

❧

Sonata No. 9 in A major, Op. 47, "Kreutzer" Ludwig van Beethoven (1770 – 1827)
Adagio sostenuto — Presto
Andante con variazioni
Finale: Presto

Yvonne Lam, *violin*
Jungeun Kim, *piano*

Sonata No. 1 in D minor, Op. 75 Camille Saint-Saëns (1835 – 1921)
Allegro agitato — Adagio
Allegretto moderato — Allegro molto

Lily Francis, *violin*
Meng-Chieh Liu, *piano*

INTERMISSION

Quartet No. 1 in C minor, Op. 51, No. 1 Johannes Brahms
(1833 – 1897)

Allegro
Romanze: Poco adagio
Allegretto molto moderato e comodo
Allegro

Erin Schreiber, *violin*
Tien-Hsin (Cindy) Wu, *violin*
Han Na Lee, *viola*
Bronwyn Banerdt, *cello*

❧

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❧

The Brahms string quartet was prepared by Steven Tenenbom.

Bronwyn Banerdt from Woodland Hills, Calif., is a student of David Soyer and entered Curtis in 2004.

Lily Francis from West Hartford, Conn., is a student of Joseph Silverstein and entered Curtis in 2001.

Yvonne Lam from Los Angeles is a student of Victor Danchenko and entered Curtis in 2001.

Han Na Lee from Gumisi, Korea, is a student of Roberto Díaz and entered Curtis in 2004.

Erin Schreiber from Elsah, Ill., is a student of Pamela Frank and Jaime Laredo and entered Curtis in 2004.

Tien-Hsin (Cindy) Wu from Taipei, Taiwan, is a student of Victor Danchenko and entered Curtis in 2003.

Jungeun Kim, staff pianist

Meng-Chieh Liu ('93), faculty, resident pianist

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Next Student Recital

Tuesday, January 25, 2005
Field Concert Hall, 8 p.m.

Beethoven	**Concerto in D major, Op. 61** Jaram Kim, violin Jungeun Kim, piano
Handel	**Concerto for Harp and Strings in B-flat major** Piper Runnion-Bareford, harp Jungeun Kim, piano
Poulenc	**Trio for Oboe, Bassoon, and Piano** Elizabeth Koch, oboe Harrison Drake Hollingsworth, bassoon Cynthia Tobey, piano
Ravel	***Tzigane, rapsodie de concert*** Dan Bi Um, violin Jungeun Kim, piano
Saint-Saëns	**Introduction et rondo capriccioso, Op. 28** Hwi-Eun Kim, violin Jungeun Kim, piano

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Thirty-Third Student Recital
Tuesday, January 25, 2005
Field Concert Hall, 8 p.m.

❧

Introduction et rondo capriccioso, Op. 28 — Camille Saint-Saëns (1835 – 1921)

Hwi-Eun Kim, *violin*
Jungeun Kim, *piano*

Concerto in D major, Op. 61 — Ludwig van Beethoven (1770 – 1827)
Allegro ma non troppo
Larghetto
Rondo: Allegro

Jaram Kim, *violin*
Jungeun Kim, *piano*

INTERMISSION

Concerto for Harp and Strings in B-flat major — George Frideric Handel (1685 – 1759)
Andante, allegro
Larghetto
Allegro moderato

Piper Runnion-Bareford, *harp*
Jungeun Kim, *piano*

Tzigane, rapsodie de concert — Maurice Ravel (1875 – 1937)

Dan Bi Um, *violin*
Jungeun Kim, *piano*

Trio for Oboe, Bassoon, and Piano — Francis Poulenc (1899 – 1963)

Lento — Presto
Andante
Rondo

Elizabeth Koch, *oboe*
Harrison Drake Hollingsworth, *bassoon*
Cynthia Tobey, *piano*

❧

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❧

The Poulenc trio was prepared by Daniel Matsukawa.

Harrison Drake Hollingsworth from Kingwood, Tex., is a student of Bernard Garfield and entered Curtis in 2004.

Hwi-Eun Kim from Daegu, Korea, is a student of Ida Kavafian and Yumi Ninomiya Scott and entered Curtis in 2003.

Jaram Kim from Gwang Ju, Korea, is a student of Ida Kavafian and entered Curtis in 2002.

Elizabeth Koch from Hamburg, N.Y., is a student of Richard Woodhams and entered Curtis in 2004.

Piper Runnion-Bareford from Deerfield, N.H., is a student of Judy Loman and entered Curtis in 2002.

Cynthia Tobey from Rhinebeck, N.Y., is a student of Seymour Lipkin and entered Curtis in 2004.

Dan Bi Um from Seoul is a student of Jaime Laredo and Joseph Silverstein and entered Curtis in 2000.

Jungeun Kim, staff pianist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Wednesday, January 26, 2005
Field Concert Hall, 8 p.m.

Beethoven — **Thirty-Two Variations, WoO 80**
Schumann — **Symphonische Etüden in C-sharp minor, Op. 13**
Sara Naini Daneshpour, piano

R. Strauss — **Sonata in E-flat major, Op. 18**
Johanna Koelmel, violin
Meng-Chieh Liu, piano ('93)

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Thirty-Fourth Student Recital
Wednesday, January 26, 2005
Field Concert Hall, 8 p.m.

❧

Thirty-Two Variations, WoO 80 — Ludwig van Beethoven (1770 – 1827)

Symphonische Etüden in C-sharp minor, Op. 13 — Robert Schumann (1810 – 1856)

Sara Naini Daneshpour, *piano*

Sonata in E-flat major, Op. 18 — Richard Strauss (1864 – 1949)

Allegro, ma non troppo
Improvisation: Andante cantabile
Finale: Andante — Allegro

Johanna Koelmel, *violin*
Meng-Chieh Liu, *piano*

❧

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

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Members of the Friends of Curtis in the Composer's Circle ($500 and above) are invited to join the Board of Directors of the Friends of Curtis in the Bok Room for a reception following this evening's recital.

❧

Sara Naini Daneshpour from Washington, D.C., is a student of Leon Fleisher and Eleanor Sokoloff and entered Curtis in 2002.

Johanna Koelmel from Erfurt, Germany, is a student of Joseph Silverstein and entered Curtis in 2002.

Meng-Chieh Liu ('93), faculty, resident pianist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

❧

Next Student Recital

Friday, January 28, 2005
Oratorio Recital: Vocal Studies Department
with Donald St. Pierre, piano
Field Concert Hall, 8 p.m.

J.S. Bach — **"Großer Herr und starker König" from *Weihnachts-Oratorium***
Howard Reddy, baritone
"Ich habe genung ... Schlummert ein, ihr matten Augen" from Cantata No. 82
Nathan Bachhuber, baritone

Barber — **"Lord Jesus Christ" from *Prayers of Kierkegaard*, Op. 30**

Beethoven — **"Er schläft ... Hier schlummert senien stillen Frieden" from Cantate auf den Tod Kaiser Josephs II., WoO 87**
Heidi Melton, soprano

Britten — **Canticle II: Abraham and Isaac, Op. 51**
Brenden Patrick Gunnell, tenor
Hanan Tarabay, mezzo-soprano

Handel — **"Let the bright searphim" from *Samson***
Lishir Inbar, soprano

Handel (Ochs) — **"Dank sei dir Herr"**
Samantha Del Gatto, soprano

Haydn — **"Salve regina" in E major, Hob. XXIIIb:1**
Rinnat Moriah, soprano
Ensemble

(continued)

Rossini — **from Stabat Mater:**
"Fac ut portem Christi mortem"
Elif Ezgi Kutlu, mezzo-soprano
"Pro peccatis suae gentis"
Charles Unice, bass-baritone
"Sancta mater, istud agas"
Lishir Inbar, soprano
Heidi Melton, soprano
Glenn Alamilla, tenor
Charles Unice, bass-baritone

Rossini — **"Domine Deus" from Petite messe solennelle**
Glenn Alamilla, tenor

Schubert — **"Der 23 Psalm," D. 706**
Ashley Thouret, soprano
Rinnat Moriah, soprano
Lishir Inbar, soprano
Hanan Tarabay, mezzo-soprano

Stölzel — **"Bist du bei mir"**
Ashley Thouret, soprano

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Thirty-Fifth Student Recital
Friday, January 28, 2005
Field Concert Hall, 8 p.m.

❧

***Salve Regina* in E major, Hob. XXIIIb:1** — Joseph Haydn (1732 – 1809)

Salve Regina
Ad te clamamus
Eja ergo
Et Jesum
O clemens, o pia

Rinnat Moriah, *soprano*

Lishir Inbar, Ashley Thouret, Elif Ezgi Kutlu, Hanan Tarabay, Glenn Alamilla, Brenden Patrick Gunnell, Nathan Bachhuber, Charles Unice

Donald St. Pierre, *piano*

"Der 23 Psalm," D. 706 — Franz Schubert (1797 – 1828)

Ashley Thouret, *soprano*
Rinnat Moriah, *soprano*
Heidi Melton, *soprano*
Hanan Tarabay, *mezzo-soprano*
Donald St. Pierre, *piano*

"Domine Deus" from Petite messe solennelle — Gioachino Rossini (1792 – 1868)

Glenn Alamilla, *tenor*
Donald St. Pierre, *piano*

***Stabat Mater*, selections** — Rossini

"Fac ut portem Christi mortem"

Elif Ezgi Kutlu, *mezzo-soprano*
Donald St. Pierre, *piano*

"Pro peccatis suae gentis"

Charles Unice, *bass baritone*
Donald St. Pierre, *piano*

"Sancta mater, istud agas"

Lishir Inbar, *soprano*
Heidi Melton, *soprano*
Glenn Alamilla, *tenor*
Charles Unice, *bass baritone*
Donald St. Pierre, *piano*

INTERMISSION

"Großer Herr und starker König" from *Weihnachts-Oratorium* — Johann Sebastian Bach (1685 – 1750)

Howard Reddy, *baritone*
Donald St. Pierre, *piano*

"Ich habe genung ... Schlummert ein, ihr matten Augen" from Cantata No. 82 — J.S. Bach

Nathan Bachhuber, *baritone*
Donald St. Pierre, *piano*

"Bist du bei mir" — Gottfried Heinrich Stölzel (1690 – 1749)

Ashley Thouret, *soprano*
Donald St. Pierre, *piano*

"Let the bright seraphim" from *Samson* — George Frideric Handel (1685 – 1759)

Lishir Inbar, *soprano*
Donald St. Pierre, *piano*

"Dank sei dir Herr" — attributed to Handel probably composed by Siegfried Ochs (1858 – 1929)

Samantha Del Gatto, *soprano*
Donald St. Pierre, *piano*

"Er schläft … Hier schlummert seinen stillen Frieden" from Cantate auf den Tod Kaiser Josephs II., WoO 87 — Ludwig van Beethoven (1770 – 1827)

"Lord Jesus Christ" from *Prayers of Kierkegaard*, Op. 30 — Samuel Barber (1910 – 1981)

Heidi Melton, *soprano*
Donald St. Pierre, *piano*

Canticle II: Abraham and Isaac, Op. 51 — Benjamin Britten (1913 – 1976)

Hanan Tarabay, *mezzo-soprano*
Brenden Patrick Gunnell, *tenor*
Donald St. Pierre, *piano*

❧

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Glenn Alamilla (Voice '02) from Queens, N.Y., is a student of Marlena Kleinman Malas and entered Curtis in 1998.

Nathan Bachhuber from Appleton, Wis., is a student of Marlena Kleinman Malas and entered Curtis in 2004.

Samantha Del Gatto from Fairfield, Conn., is a student of Marlena Kleinman Malas and entered Curtis in 2003.

Brenden Patrick Gunnell from Haslett, Mich., is a student of Joan Patenaude-Yarnell and entered Curtis in 2002.

Lishir Inbar from Pardesia, Israel, is a student of Joan Patenaude-Yarnell and entered Curtis in 2002.

Elif Ezgi Kutlu from Ankara, Turkey, is a student of Cynthia Hoffman and entered Curtis in 2004.

Heidi Melton from Spokane, Wash., is a student of Joan Patenaude-Yarnell and entered Curtis in 2004.

Rinnat Moriah from Berlin is a student of Patricia McCaffrey and entered Curtis in 2004.

Howard Reddy from Carlow, Ireland, is a student of Marlena Kleinman Malas and entered Curtis in 2002.

Hanan Tarabay from Gulf Breeze, Fla., is a student of Marlena Kleinman Malas and entered Curtis in 2000.

Ashley Thouret from Toronto is a student of Joan Patenaude-Yarnell and entered Curtis in 2004.

Charles Unice from Shavertown, Pa., is a student of Marlena Kleinman Malas and entered Curtis in 2002.

Samuel Barber (Composition '34)

Donald St. Pierre, opera and voice coach

CURTIS VOCAL STUDIES DEPARTMENT
Friday, January 28, 2005

Please hold all applause until the end of each set. Thank you.

Salve Regina in E major, Hob. XXIIIb:1
Music by Joseph Haydn

Salve Regina, mater misericordiae:
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus, exsules filii Evae.
Ad te suspiramus, gementes et flentes,
in hac lacrimarum valle.

Eja ergo, Advocata nostra,
illos tuos misericordes oculos ad nos converte.

Et jesum, benedictum fructum ventris tui, nobis post hoc exilium ostende.
O Clemens: O pia:
O dulcis Virgo Maria.

Hail, O Queen, Mother of mercy;
our life, our sweetness, and our hope: hail!
To thee we cry, poor banished children of Eve.
To thee we send up our sighs, groaning and weeping in this valley of tears.

Hasten therefore, our Advocate,
and turn your merciful eyes toward us.

And show us Jesus, the blessed fruit of your womb, after this exile.
O merciful, O pious,
O sweet Virgin Mary.

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"Der 23 Psalm," D. 706
Music by Franz Schubert

German text not provided.

The Lord is my shepherd; I shall not want.
He maketh me to lie down in green pastures: he leadeth me beside the still waters.
He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.
Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.
Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.
Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

"Domine Deus" from Petite messe solennelle
Music by Gioachino Rossini

Domine Deus, rex coelestis,
Deus Pater omnipotens.
Domine fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

Lord God, heavenly king,
God the Father almighty.
the only begotten Son, Jesus Christ.
Lord God, Lamb of God,
Son of the Father.

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***Stabat Mater*, selections:**
Music by Rossini

"Fac ut portem Christi mortem"

Fac ut portem Christi mortem,
passionis ejus sortem
et plagas recolere.
Fac me plagis vulnerari,
cruce hac inebriari,
ob amorem filii.

Allow me as bearer of Christ's death,
his suffering to share
and wounds recall.
Let me with his wounds be stricken,
with his torment be saturated,
because of love for the Son.

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"Pro peccatis suae gentis"

Pro peccatis suae gentis vidit Jesum in tormentis,
et flagellis subditum.
Vidit suum dulcem natum morientem desolatum dum emisit spiritum.

In place of mankind she saw Jesus in torment,
and scourged in their place.
Saw her sweet child dying forsaken
until he sent forth his spirit.

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"Sancta mater, istud agas"

Sancta mater, istud agas,
cruxifixi fige plagas
cordi meo valide.

Holy Mother, may you do this:
fix the stipes of the crucified
deeply into my heart.

Tui nati vulnerati,
Tam dignati pro me pati,
poenas mecum divide.

Share with me the pains
of your wounded son
who deigned to suffer so much for me.

Fac me tecum pie flere,
crucifixo condolere,
donec ego vixero.

Make me lovingly weep with you,
to suffer with the crucified
so long as I shall live.

Juxta crucem tecum stare,
et me tibi sociare
in planctu desidero.

To stand with you beside the cross,
and to join with you in deep lament:
this I long for and desire.

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"Großer Herr und starker König" from *Weihnachts-Oratorium*
Music by Johann Sebastian Bach, text attributed to Picander, a pseudonym for Christian Friedrich Henrici

Großer Herr, und starker König,
liebster Heiland
o wie wenig achtest du der Erden
Pracht!
Der die ganze Welt erhält,
ihre Pracht und Zier er schaffen,
muss in harten Krippen schlafen.

Great Lord, o mighty king,
beloved Savior
o how little do you regard earthly
splendor!
He who preserves the entire world,
its splendor and decoration created,
must in a rough manger sleep.

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"Ich habe genung ... Schlummert ein, ihr matten Augen" from Cantata No. 82
Music by Johann Sebastian Bach

Recitativo:
Ich habe genung!
Mein Trost ist nur allein,
Dass Jesus mein und ich sein eigen
möchte sein.
Im Glauben halt ich ihn,
Da seh ich auch mit Simeon
Die Freude jenes Lebens schon.
Lasst uns mit diesem Manne ziehn!
Ach! möchte mich von meines Leibes
Ketten
Der Herr erretten.
Ach! wäre doch mein Abschied hier,
Mit Freuden sagt ich, Welt, zu dir:
Ich habe genung.

I have had enough!
My hope is this alone,
That Jesus might belong to me and I
to him.
In faith I hold to him,
For I, too, see with Simeon
The gladness of that life beyond.
Let us go forth with this man!
Ah! From the fetters of my body
may the Lord free me.
Ah! If only my departure were now,
I would say with joy to thee, O world:
I have had enough.

Aria:
Schlummert ein, ihr matten Augen,
Fallet sanft und selig zu!
Welt, ich bleibe nicht mehr hier,
Hab ich doch kein Teil an dir,
Das der Seele könnte taugen.
Hier muss ich das Elend bauen,
Aber dort, dort werd ich schauen
Süssen Friede, stille Ruh.

Slumber now, ye eyes so weary,
Fall in soft and calm repose!
World, I no longer dwell here,
there is nothing in you
to benefit my soul.
Here, I must with sorrow reckon,
But there, there I shall witness
Sweet peace and quiet serenity.

Translation compilation of text copyright © by Z. Philip Ambrose www.bach-cantatas.com and Bach: The Aria Book

"Bist du bei mir"
Music by Gottfried Heinrich Stölzel

Bist du bei mir, geh' ich mit Freuden
zum Sterben und zu meiner Ruh'.
Ach, wie vergnügt wär' so mein Ende,
es drückten deine lieben Hände
mir die getreuen Augen zu!

If you are with me, then I will gladly go
to my death and to my rest.
Ah, how satisfying will my end be,
for your dear, fair hands will shut
my faithful eyes!

Translation copyright © by Emily Ezust, from The Lied and Art Song Texts Page, www.lieder.net.

"Dank sei dir Herr"
Music attributed to Handel probably composed by Siegfried Ochs

German text not provided.

Thanks be to you Lord ...
You have led your people (Israel)
with you through the sea.
Like a herd that travels through:
Lord your hand protects it.
In you mercy gave it all the good.
Thanks be to you Lord.
You have led your people ...

Translation by Johanna Koelmel

"Er schläft ... Hier schlummert seinen stillen Frieden" from Cantate auf den Tod Kaiser Josephs II., WoO 87
Music by Ludwig van Beethoven

German text not provided.

Recitative:
He sleeps, away from the cares of the world. The night is still. Only a shivering little breeze blows — like the breath of a grave against my cheek. Whoever's undying soul you are, little air, please blow softer, for here lies Joseph sleeping peacefully in his grave. He will lie there until the day of judgment, on which you, Oh happy grave, will birth him to the eternal crowns of heaven.
Aria:
Here sleeps, in still peace, the bearer of our troubles. He is a gentle rose without a thorn. He has carried the woes of all mankind, and felt their pain until the end of his life.

Translation by Heidi Melton

THE
CURTIS
INSTITUTE
OF MUSIC

CELEBRATING
ITS 80TH YEAR

The Curtis Symphony Orchestra



CHRISTOPH ESCHENBACH
conductor

NITZAN HAROZ
trombone





Sunday, January 30
2 p.m.

Verizon Hall
at the Kimmel Center

2004/2005 Season



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The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music is widely considered one of the most prestigious conservatories in the world. When Mary Louise Curtis Bok first opened the doors in 1924, her mission was "to train exceptionally gifted young musicians for careers as performing artists on the highest professional level." Today, Curtis follows the same principles set forth by Mrs. Bok: enrollment is intentionally kept small to provide a highly personalized education, the cornerstone of which is one-on-one study with some of today's leading musical artists; and all students receive full-tuition scholarships based on merit, ensuring that talent is the sole consideration for admission.

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In keeping with Curtis's philosophy that students "learn most by doing," the Institute offers more than 100 public performances a year, including orchestra concerts, operas, and solo and chamber music recitals. Free student recitals are held most Mondays, Wednesdays, and Fridays at 8 p.m. in Field Concert Hall at Curtis. The recital series is the primary vehicle by which the young musicians gain experience as soloists and as chamber musicians. The Curtis Symphony Orchestra is composed of over 100 players aged 14 to 26 and is under the direction of Otto-Werner Mueller, head of the Curtis conducting department, and David Hayes, music director of the Philadelphia Singers and a member of the Philadelphia Orchestra's conducting staff. Under these conductors and distinguished guests, the students rehearse major repertoire for concerts and as preparation for auditions and careers. The Curtis Opera Theatre, headed by Mikael Eliasen, is the performing entity of the Curtis vocal studies department, with approximately 25 singers between the ages of 18 and 28. Enrollment is kept small to insure individual attention for all vocal students.

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Sunday, January 30, 2005

Christoph Eschenbach, *conductor*

Nitzan Haroz, *trombone*



DVOŘÁK
Carnival

ROTA
Trombone Concerto

Allegro giusto

Lento, ben ritmato

Allegro moderato

Intermission

MAHLER
Symphony No. 1 in D major

Langsam. Schleppend. —
Im Anfang sehr gemächlich

Kräftig bewegt, doch nicht zu schnell

Feierlich und gemessen, ohne zu schleppen

Stürmisch bewegt

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Christoph Eschenbach, *conductor*

Following a dynamic inaugural season as music director of the Philadelphia Orchestra, Christoph Eschenbach, one of today's leading international conductors, continues his creative artistic partnership with the venerable ensemble. Held in highest esteem by the world's foremost orchestras and opera houses for his commanding presence, versatility, and consummate musicianship, Mr. Eschenbach is also a sought-after figure on the guest conducting circuit, regularly conducting major American and European orchestras. His creative insight and dynamic energy as a conductor, a collaborator, and ardent champion of young musicians have led to his being acclaimed as "one of the best musicians of our day."

Mr. Eschenbach's Philadelphia Orchestra season focuses on Dvořák and other Czech composers, honoring the centennial of Dvořák's death. In January, he conducted the orchestra in the Late Great Works festival, focusing on the late works of Mozart, Strauss, Mahler, Tchaikovsky, Wagner, and Berio, and exploring the moving creativity these composers found late in life. Mr. Eschenbach and the orchestra have four performances at Carnegie Hall during the season, one at the Kennedy Center in Washington, D.C., and one at the New Jersey Performing Arts Center in Newark. Mr. Eschenbach is featured as pianist in chamber music concerts with orchestra members twice this season, and in May, he and the orchestra embark on a three-week tour of Asia.

Also this season, Mr. Eschenbach conducts the Lyric Opera of Chicago's 50th-anniversary season opening production of *Don Giovanni*, featuring Bryn Terfel, as well as subscription series performances with the Los Angeles Philharmonic. Special performances with the Orchestre de Paris, where Mr. Eschenbach is music director, include tours of China and Germany, and a Brahms festival in February and April. During summer 2005, he will lead the Orchestre de Paris in performances at the Festival de Saint-Denis and the Festival de Musique de Strasbourg, and will conduct the Staatskapelle Berlin, the Hamburg NDR Symphony Orchestra, the Staatskapelle Dresden, and the Chicago Symphony Orchestra at Ravinia.

Mr. Eschenbach has made numerous recordings as conductor, pianist, or both on the Ariola, BMG, CBS/Sony, Claves, Decca, DGG, EMI, Koch International Classics, Pickwick International, RCA Red Seal, Telarc, Teldec, and Virgin Classics labels. His recordings include works of Bach, Brahms, Berlioz, Grieg, Mahler, Mendelssohn, Messiaen, Saint-Saëns, Schumann, Strauss, and Tchaikovsky, among others. A champion of contemporary music, he has also recorded works by such composers as Adams, Berg, Glass, Lourié, Picker, Pintscher, Rouse, Schnittke, Schoenberg, and Webern.

Before turning to conducting, Mr. Eschenbach had already earned a distinguished international reputation as a concert pianist. He began winning major competitions at the age of 11, and by 1965 was established as the foremost pianist to emerge from postwar Germany, making his United States concert debut in 1969 with George Szell and the Cleveland Orchestra.

Following his conducting debut in Hamburg in 1972, he made his United States conducting debut with the San Francisco Symphony in 1975, and his opera conducting debut with a 1978 production of Verdi's *La traviata*. In 1981, Mr. Eschenbach was named principal

guest conductor of the Tonhalle Orchestra of Zurich, becoming chief conductor in 1982. Additional posts include music director of the Houston Symphony, chief conductor of the Hamburg NDR Symphony Orchestra, and music director of the Ravinia Festival, summer home of the Chicago Symphony Orchestra.

Among Mr. Eschenbach's most recent awards are the Légion d'Honneur of France, presented by President Jacques Chirac, and the Officer's Cross with Star and Ribbon of the German Order of Merit, along with the Commander's Cross of the German Order of Merit in 1993 for outstanding achievements as pianist and conductor, and the 1993 Leonard Bernstein Award, presented to him by the Pacific Music Festival, where he served as co-artistic director from 1992 to 1998. To learn more, visit his website: www.christoph-eschenbach.com.

Nitzan Haroz, *trombone*

Born in Israel, Nitzan Haroz joined the Philadelphia Orchestra as principal trombone in 1995. He previously served as assistant principal trombone of the New York Philharmonic and as principal trombone of the Rishon-Le Zion Symphony and Opera Orchestra. He also played as first trombone of the Israel Defense Forces Orchestra and performed with the Jerusalem Symphony Orchestra. Mr. Haroz has appeared as a soloist with the Philadelphia Orchestra, the Israel Philharmonic Orchestra, Rishon Le Zion Symphony, and the Swedish Army band, among others. An active chamber musician, he won first prize at the François Shapira Competition and received several America-Israel Cultural Foundation Scholarships. He has commissioned and premiered several works for trombone and harp with his mother, harpist Adina Haroz. Together they have given numerous recitals at venues such as the Meridian International Center in Washington, D.C., and Tel Aviv Museum, as well as at the International Harp Congress in France and International Trombone Association gatherings. Mr. Haroz has also performed with the New York Brass Ensemble, Philadelphia Brass Ensemble, Rishon-Le Zion Brass Quintet, Israel Defense Forces Brass Quintet, and Israel Brass Ensemble. He joined the faculty of The Curtis Institute of Music in 1998 and is also on the faculty of Temple University.

PROGRAM NOTES

By J. Daniel Capecchi

Antonín Dvořák

Born: September 8, 1841, Nelahozeves, Bohemia
Died: May 1, 1904, Prague, Bohemia

Carnival

In the summer of 1891, as he was composing the *Carnival* overture, Antonín Dvořák stood at a crossroads in his life. The National Conservatory of Music in America, located in New York City, offered him the post of artistic director. Though at this stage of his career Dvořák had a worldwide reputation as a skilled composer, it was his categorization as a *nationalist* composer that made him especially attractive to the American conservatory. In addition to his duties as artistic director, he was asked to teach composition and, it was hoped, to create a musical identity for a young country in need of one. For Dvořák, the decision was not easy. Though the honor was immense and the price was right (a salary 25 times greater than what he was then receiving at the Prague Conservatory), accepting the position would mean leaving his

beloved family, friends, and homeland for nearly four years.

As Dvořák struggled with this life-altering decision, he also wrestled with the questions of Life itself: where did It come from, what is It, and why is It? *Carnival* is one-third of his answer. It was originally created as the centerpiece in a triptych of overtures entitled *Nature, Life, and Love*. The three share motifs and textures that, when interwoven, express what Dvořák called the "three great creative forces of the universe."

Once he decided to accept the position at the American conservatory, Dvořák organized a farewell tour across Bohemia. *Nature, Life, and Love* premiered under his baton on April 28, 1892, in the Rudolfinum in Prague as part of this tour. Of course, there had to be a welcome concert celebrating his arrival in New York, on which *Nature, Life, and Love* was also programmed. Thus, *Nature, Life, and Love* quite appropriately became a piece that celebrated a kind of death and rebirth for Dvořák as he embarked on his life's greatest journey.

When it came time for the work to be published in 1894, Dvořák wrote his publisher that the overtures should be allowed independent performances. *Nature, Life, and Love* then became *In Nature's Realm*, *Carnival*, and *Othello*. Unlike his symphonies, which emit the darker hues of the German tradition, *Carnival* shines with a brightness more akin to the symphonic poems of his later years.

This brightness nearly blinds us from the first note as the strings, winds, and especially percussion (triangle, cymbals, and tambourine) flood our ears with the glorious and channeled exuberance of the main theme. It is interesting to note that in the center of this theme lies the initial motif, a "bird call," from *In Nature's Realm*, perhaps symbolizing Dvořák's belief that we do not simply live with nature, but that nature lives within us, as well.

The entrance of the harp, whose ascending arpeggios dissolve the zeal of the first section, changes the mood entirely. After the heights of the main theme, we are left in a lower, though no less beautiful, place as the horn establishes a repeated three-note figure that cyclically ascends, descends, and then ascends to the note of origin. This ostinato is closely related to what has been dubbed the "death motif" of Dvořák's *Requiem* (same pitches and order, but here the top note is a half-step higher), written less than a year earlier. Over its dark presence, the flute sings a melody that is a variation of the first full theme of *In Nature's Realm*, which itself is then played by the clarinet, creating a symbolic mixture of Death and Nature that gently slows the movement to a near halt.

Yet just as we are about to take our last breath, we are jolted back by strings and harp arpeggios that summon the rhythmic movements of Life, albeit a darker shade forecasting the jealous tendencies of Love that would follow in the *Othello* overture. Through various sequential avenues, bright Life finds us again and courses relentlessly to a powerful conclusion.

Nino Rota

Born: December 3, 1911, Milan, Italy
Died: April 10, 1979, Rome, Italy

Concerto for Trombone and Orchestra

The Italian film maker Federico Fellini first met the composer Nino Rota while waiting for a tram. To his biographer, Charlotte Chandler, Fellini described Rota as "a funny little man waiting in the wrong place … He seemed happily oblivious of everything. I felt compelled …

to wait with him. ... I was certain that the tram would stop in its regular place and we would have to run for it, and he was equally certain it would stop where he was standing. ... To my surprise, the tram did stop right in front of us."

Rota had a knack for inhabiting and composing worlds that were mysterious yet accessible. He was recognized as a gifted composer from an early age, and, when he was only 10, wrote the oratorio *The Childhood of St. John the Baptist*, performed that same year in Milan and later in France. He was a student at the Conservatory of St. Cecilia under Alfredo Casella before enrolling at The Curtis Institute of Music in 1931, where he studied composition with Rosario Scalero and conducting with Fritz Reiner.

At Curtis, Rota's classically schooled style coalesced with his discovery of American popular music. The syncopated and lyrical melodies of Gershwin and Kern wove themselves into Rota's Italian operatic style, creating something that was distinctly personal and beautiful.

It did not, however, blend into the contemporaneous world of 20th-century atonal music. Rota's student and former Philadelphia Orchestra Music Director Riccardo Muti once said of Rota: "Those were the years when music composition ... conformed to [the Second Viennese School] as if it were the only possible and acceptable way of doing things. ... Rota, accused of being old-fashioned, always stayed nobly above these arguments ... in the certainty of his own métier, his own kind of music."

Rather than run for the tram of the classical music establishment, Rota and his uniquely accessible style found an apt partner: film. His scores for Fellini (*La Dolce Vita, La Strada, 8 1/2*), Franco Zeffirelli (*Romeo and Juliet*), and Francis Ford Coppola (*The Godfather*) haunt the images they dress with combinations of tender sentiment and sincere, yet somehow detached, innocence. Liliana Betti, Fellini's assistant, wrote, "The sole human signals that Nino transmits from his dimension, i.e., music, are movements having the dreamy vagueness of an unconscious man. ..." Creating a seemingly endless web of variations in which themes are twisted to the brink of obscurity, Rota used his own ethereal, accessible style to stabilize the shadowy and sometimes disjointed films his work accompanied.

In this regard, his Trombone Concerto, written in 1966, is similar to his film scores. Composed for and dedicated to the Italian trombonist Bruno Ferrari, the concerto is a highly organic work in which thematic elements are discretely forecasted and recycled, creating sometimes faint but always definite feelings of recognition.

The jaunty first movement, *Allegro giusto*, begins abruptly, as the solo trombone sets out the angular themes from which the remainder of the movement will be drawn. Though the melodies are catchy, it is their rhythmic casings — the pointed opening theme, the sets of three quickly ascending and descending notes, the unsettled lines of eighth notes — that are most durable and recognizable in Rota's world of quickly shifting tonalities and warping melodic variations.

In typical Rota fashion, the second movement, *Lento, ben ritmato*, picks up where the first ended, yet in a very different place. The motion of the first movement is gone; in its stead, an exhausted plod. The quickly ascending and descending three-note sets from the first movement have survived the change and now form the key thematic element. Contrasting the first section is the

buoyant middle section, *Andante calmo*.

The third and final movement, *Allegro moderato*, returns to the jocular mood of the first as the winds peck brightly at stagnant chords and the soloist skips through optimistic melodies. As the orchestra churns onward, themes from the first movement mingle with those of the third and lead to a totally new space of frozen orchestral tones suspended under the soloist's arcing arpeggios. Returning to the original tempo, the orchestra regains rhythmic momentum before the soloist is called upon to lead it back to the key of C major from D-flat major (so close, yet *so* different). Using only a handful of thematic variations, the soloist compels rather than forces the ensemble toward the bracing finish.

Gustav Mahler

Born: May 7, 1860, Kalischt, Bohemia
Died: May 18, 1911, Vienna, Austria

Symphony No. 1 in D major

In response to a 1906 inquiry regarding which of his symphonies would be most appropriate for a concert in Paris, Gustav Mahler replied, "... by no means do I suggest the First; that one is very difficult to understand." Written in 1888, when he was only 28 years old, Mahler's Symphony No. 1 is a complex work that, for a time, confused its composer as it did its audience.

The initial version was quite different than the one we hear today. Containing five movements (an additional adagio entitled *Blumine* came between the first and second), it was called "A Symphonic Tone Poem in Two Parts," perhaps because it departed from the traditional four-movement symphonic form. Or perhaps Mahler anticipated that the audience might better receive the work's musical challenges if not presented under a traditional heading like "symphony."

Regardless, Mahler eagerly anticipated his work's premiere, believing it would "please immediately," allowing him to "live comfortably on the royalties it would earn." He was not prepared for its disastrous reception. To his confidante, Natalie Bauer-Lechner, Mahler wrote, "In Pest, where I performed it for the first time, my friends bashfully avoided me afterwards; nobody dared talk to me about the performance or my work, and I went around like a sick person or an outcast." Deterred by such negativity, he locked the score away for the next three years.

For the work's second and third performances in Hamburg and Weimar — where it was entitled "Titan: A Tone Poem in Symphonic Form" — Mahler provided extensive program notes to avoid the confusion that followed the premiere. When the audience still did not seem to grasp the greatness he was hearing so clearly, he withdrew and denounced these and all notes, which "are always misinterpreted ... 'anti-artistic' and 'anti-musical'."

It is no wonder Mahler had trouble summing it up. His first symphony is art imitating life in a way no composer had before, depicting not only the beautiful, but the imperfect, glaringly human aspects, as well. Perhaps more than anything, one can marvel at the symphony's range of qualities — from innocent to doomed, bright-eyed to embarrassed, pitied to heroic — and the distance traveled between them.

The opening of the first movement — *Langsam. Schleppend.* (Slowly. Dragging.) — is breathtaking in its simplicity and depth. Over the translucent strings, what Mahler referred to as the "shimmering and glimmering of the air," descending intervals of fourths gently initiate melodic motion while blocks of muffled, triplet

fanfares in the clarinets and then trumpets sound distantly. A chromatically ascending and coiling motif played by the basses leads us to the middle portion of the movement, the sweet and lyrical *Im Anfang sehr gemächlich*, which Mahler borrowed from "Went this morning across the field" from his *Songs of a Wayfarer* (1884). After repeating the song and then returning to the stillness of the introduction, sorrowed by sighing cellos and chilled by the chromatically coiling bass motif, the two sections together develop into a feverish F-minor knot. Resolution to D major is brought through a sudden and powerful modulation that musicologist Theodore Adorno likened to a "cleavage" coming "from outside the music's own momentum," breaking the knot rather than untying it.

The second movement, *Kräftig bewegt* (Strongly moving), starts with a beefy waltz, basses scratching and violins singing, before a slower, gentler trio section. It is the most traditional sounding of all the movements, perhaps preparing (or disarming) us for what lies just around the corner.

The eerie third movement, *Feierlich und gemessen, ohne zu schleppen* (Solemn and measured without dragging), was originally titled *A la pompes funèbres* in the Budapest program. It begins with a stark and perverted rendition of the children's song *Frère Jacques* in the unstable upper register of solo bass. The introduction gives way to an oddly distressed tune in the oboes and trumpets that is, in its grief, repeatedly and apathetically invaded by the trivial music of a street band — "boom-chick-boom-chick." All of this leads us, strangely, to a tender song taken from the last of the *Wayfarer* songs. The conglomeration of these musical visions, which climax masterfully in an exhausting and frantic collage, is a chilling manifestation of a theme that reappears throughout Mahler's symphonies: the world's ambivalence to individual suffering.

The fourth movement, *Stürmisch bewegt* (With violent movement), begins, as the composer described it, "like lightning out of a dark cloud … the outcry of a deeply wounded heart." In a letter to Richard Strauss regarding this movement, Mahler wrote, "My intention was simply to represent a battle in which victory is always furthest away at the exact moment when the warrior believes himself to be closest to it." Victory, as he heard it, is a progression of six chords first played *pianissimo* by the trumpets and horns in C major before accelerating, *fortissimo*, in another violent modulation back to D major. After revisiting the themes from the first movement, showing us how far we have come, victory returns indelibly with incredible force.

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Musical Notes

A Chat with Nitzan Haroz

Reading a program at a music festival he was attending in 1997, trombonist Nitzan Haroz discovered that Nino Rota had composed a trombone concerto. He had heard his mother, Adina — a professional harpist — perform some of Rota's pieces. "They always sounded fascinating and beautiful," Mr. Haroz said. After hearing the trombone concerto, he was determined to perform it one day. Finally, the opportunity arose when he was asked to be the soloist with the Curtis Symphony Orchestra, conducted by Christoph Eschenbach, for today's concert.

"It has many lyrical, beautiful opportunities to sing through the horn, which I look for in all pieces," Mr. Haroz said of the concerto. "Many people are not aware that the trombone can be a solo instrument as well as an orchestral instrument. This concerto allows the listener to hear the possibilities of the instrument: its quality, range, and technique. It's not a Paganini piece, but it does include a few show-off moments." He hopes to become an ambassador for the Rota concerto by playing it often.

Just as he pursued a composition that captured his attention, Mr. Haroz encourages his students to seek out repertoire that interests them, rather than assigning standard works. When a weakness emerges in a student's playing, he gives him a related étude or exercise to study.

"We focus on the musical aspect of the piece, whether it's solo repertoire, chamber music, or an orchestral excerpt," he said. "From there, I find ways to address the technical elements, such as the physical demands, the instrument itself, intonation, or rhythm. If the students understand the music and the fundamentals, the technical problems will get solved."

Mr. Haroz wants to make sure that his students know how to learn on their own, because he recognizes that Curtis is a temporary stop on their musical journeys. "They need to find a way to develop teaching skills and sensitivity to details, to open their ears to find problems before their lessons," he said. "I encourage my students to develop the ability to know more about what they're doing, to be able to adjust to change. Unlike athletes, musicians have no private coaches watching every move during practice. You have lesson time but are not together when practicing. We are forced to be our own coaches, and we have to be critical of ourselves and find ways to heal."

— *Laura C. Kelley*

This article is excerpted from an interview to appear in the Spring 2005 issue of Overtones, *the semiannual magazine of features and news from The Curtis Institute of Music. Call the Curtis Development Office, 215-893-5279, for more information.*

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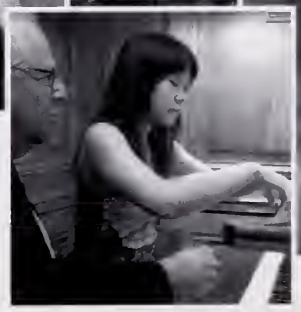
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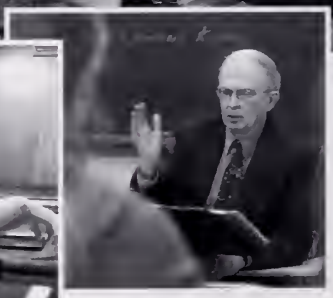
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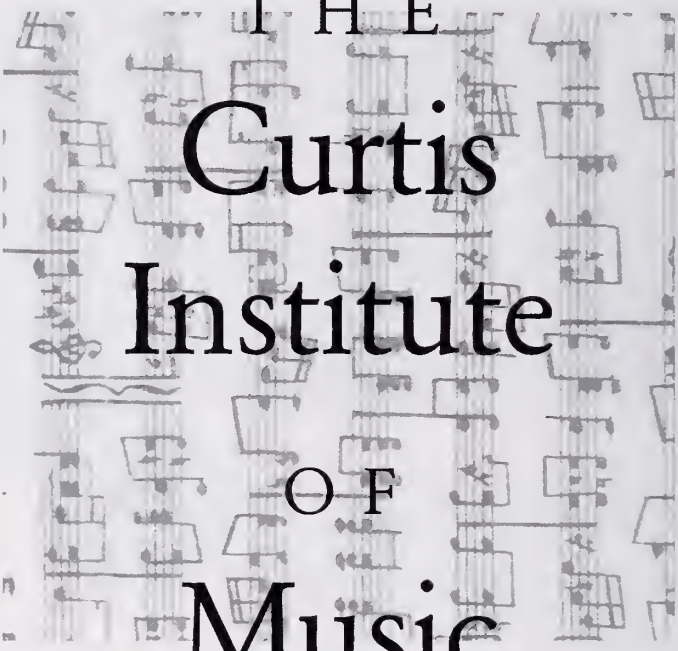
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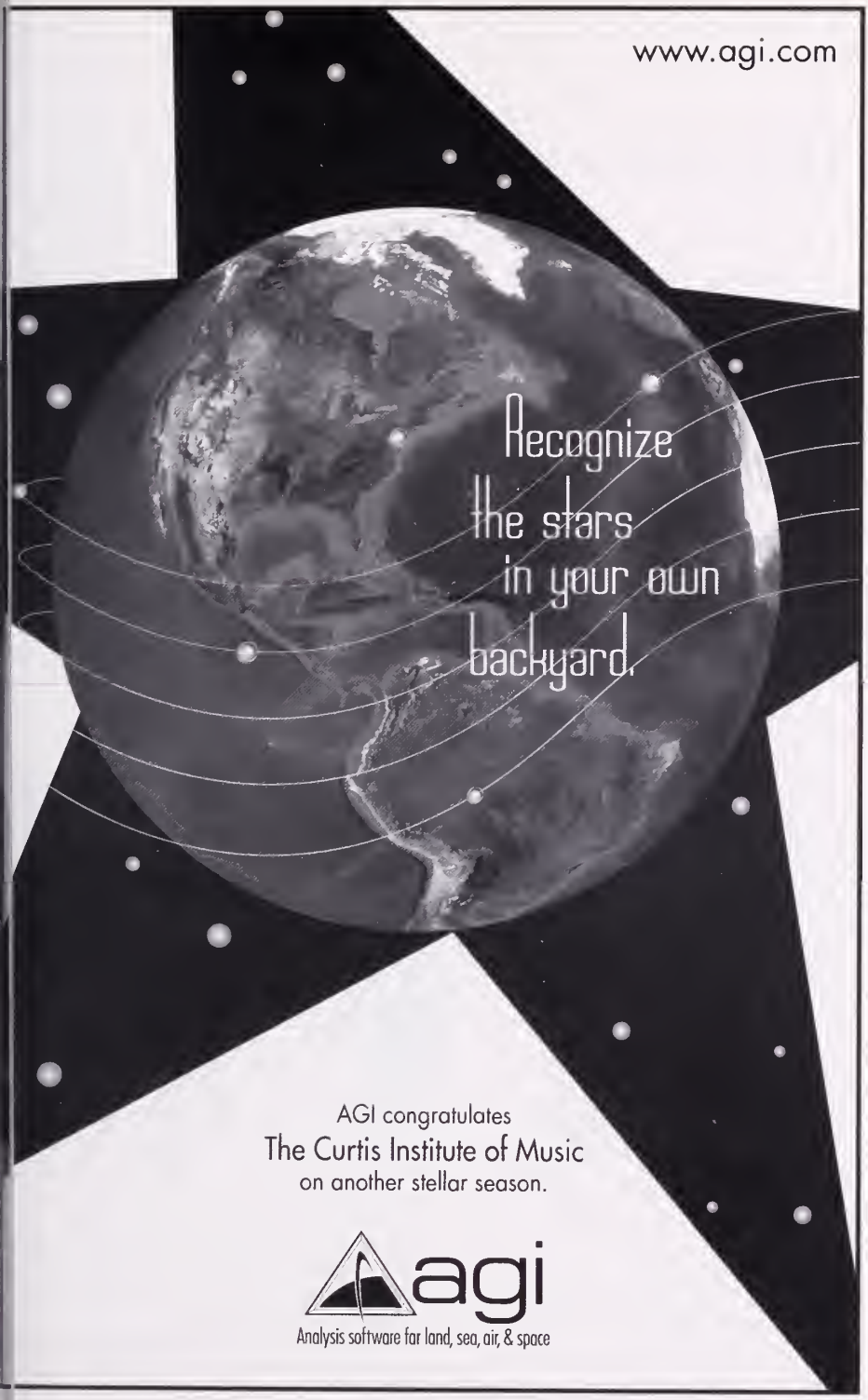
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Wednesday, September 22, 2004, 7:30 pm
Spencer Myer, piano; Bridget Kibbey, harp;
Christina Castelli, violin; Min-Ji Kim, cello;
Katherine Needleman, oboe; Daniel Matsukawa, bassoon; The Haddonfield Symphony;
Rossen Milanov, Music Director
Perelman Theater, Kimmel Center
Works by Haydn, Debussy, Beethoven, Respighi

TENG LI — PHILADELPHIA RECITAL DEBUT
Sunday, October 17, 2004, 3:00 pm
Teng Li, viola; Meng-Chieh Liu, piano
Trinity Center for Urban Life
Works by Milhaud, Brahms, Hindemith, Paganini

SPENCER MYER & FRIENDS
Sunday, November 14, 2004, 3:00 pm
Spencer Myer, piano; José Franch-Ballester, clarinet; Ju-Young Baek, violin; Teng Li, viola; Mark Kosower, cello; Byung-Soon Lee, soprano; Meredith Arwady, contralto
Trinity Center for Urban Life
Works by Mozart, Schubert, Rossini, Brahms, Tchaikovsky

TIME FOR THREE AT TRINITY CENTER
Sunday, January 23, 2005, 3:00 pm
"Time for Three"
Zachary DePue & Nicolas Kendall, violins & Ranaan Meyer, double bass; Bridget Kibbey, harp
Trinity Center for Urban Life
Works by Currier, Saint-Saëns, Ranaan Meyer, Time for Three standard repertoire*

ASTRAL concerts

ASTRAL AT THE NATIONAL CONSTITUTION CENTER
Friday, February 18, 2005, 8:00 pm
Ayano Ninomiya, violin; Teng Li, viola; Clancy Newman, cello; Time for Three; Koji Attwood, piano; Doug O'Connor, saxophone; Peter Wilson, percussion; Eric J. Owens, narrator
National Constitution Center
*Works by Kodály, Dvořák, Cynthia Folio**

MIN-JI KIM — PHILADELPHIA RECITAL DEBUT
Sunday, March 13, 2005, 3:00 pm
Min-Ji Kim, cello;
Noreen Cassidy-Polera, piano
Trinity Center for Urban Life
Program TBA

CHIARA STRING QUARTET & SIMONE DINNERSTEIN
Sunday, April 10, 2005, 3:00 pm
Chiara String Quartet;
Simone Dinnerstein, piano
Trinity Center for Urban Life
Works by Beethoven, Gabriela Lena Frank, Brahms*



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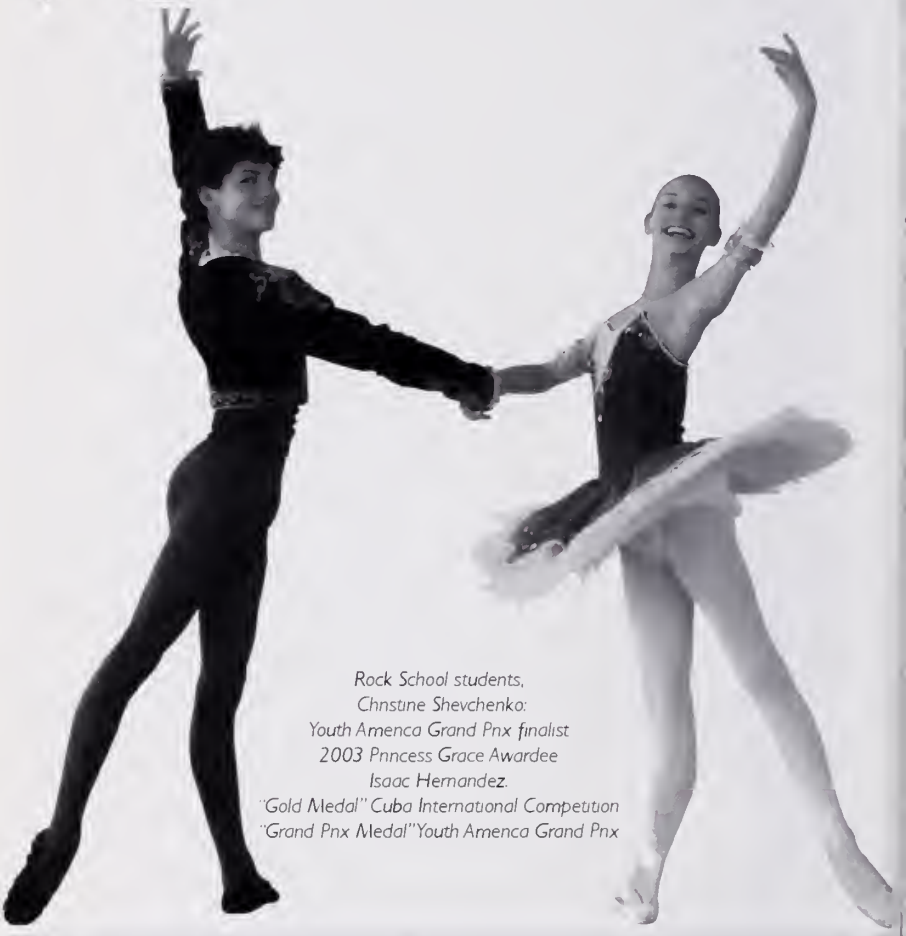
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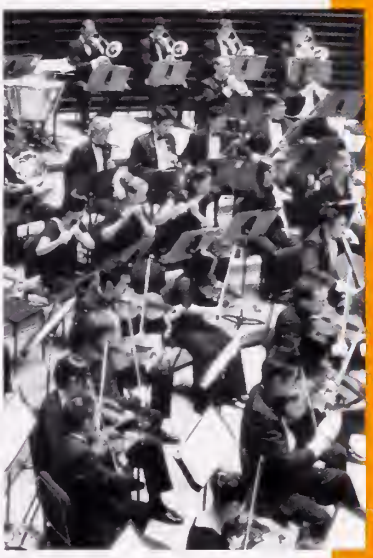
The Curtis Symphony Orchestra

2004/2005 Season Finale

In Allentown, New York City, and Philadelphia

Michael Stern, *conductor*
Jaime Laredo, *violin*
Sharon Robinson, *cello*

BARTÓK	*The Miraculous Mandarin Suite*
DANIELPOUR	*In the Arms of the Beloved:* Double Concerto for Violin and Cello
SIBELIUS	Symphony No. 2



THE JACK WOLGIN ORCHESTRAL CONCERTS

Monday, April 25, 8 p.m.
Allentown Symphony Hall
Tickets: $25 – $50, available through the Allentown Symphony Box Office at 610-432-6715.

Tuesday, April 26, 8 p.m.
Isaac Stern Auditorium at Carnegie Hall
Concert tickets: $15 – $50, available through CarnegieCharge, 212-247-7800, starting February 19.

Curtis at Carnegie gala package, including preconcert dinner and postconcert reception, available. Call 215-893-5279 for details.

Friday, April 29, 8 p.m.
Verizon Hall at the Kimmel Center
Tickets: $5 – $30, available through the Kimmel Center Box Office, 215-893-1999.

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THE CURTIS INSTITUTE OF MUSIC

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Thirty-Sixth Student Recital
Monday, January 31, 2005
Field Concert Hall, 8 p.m.

❧

Sonata No. 3 in C major, BWV 1005 — Johann Sebastian Bach (1685 – 1750)
- Adagio
- Fuga
- Largo
- Allegro assai

Johannes Dickbauer, *violin*

Sonata No. 2 in A major, Op. 100 — Johannes Brahms (1833 – 1897)
- Allegro amabile
- Andante tranquillo — Vivace
- Allegretto grazioso (quasi andante)

Dan Bi Um, *violin*
Anna Polonsky, *piano*

❧

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

❧

Johannes Dickbauer from Kremsmünster, Austria, is a student of Pamela Frank and entered Curtis in 2002.

Dan Bi Um from Seoul is a student of Jaime Laredo and Joseph Silverstein and entered Curtis in 2000.

Anna Polonsky (Piano '99), staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Tuesday, February 1, 2005
Field Concert Hall, 8 p.m.

J.S. Bach — **Partita No. 1 in E minor, BWV 1002, transcribed by Clemens Meyer and revised by Joseph Vieland**
Yoon-Ji Kang, viola

J.S. Bach — **Partita No. 2 in C minor, BWV 826**
Haydn — **Sonata in A-flat major, Hob. XVI:46**
Chenyang Xu, piano

Rachmaninoff — **Rhapsody on a Theme of Paganini, Op. 43**
Amy Jiaqi Yang, piano
Hugh Sung, piano ('90)

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

Forthcoming Curtis Events

Friday, February 18
The Curtis Opera Theatre and The Philadelphia Singers
The Death of Klinghoffer
Music by John Adams
Lyrics by Alice Goodman
Concert performance with the Curtis Symphony Orchestra
David Hayes, conductor
Susan Fenichell, stage director
8 p.m., Perelman Theater at the Kimmel Center

Tickets: $33 – $63
For tickets, call 215-893-1999 or visit www.curtis.edu.

Sunday, March 6
Curtis Alumni Recital Series
Jonathan Biss, piano ('01)
3 p.m., Field Concert Hall

Berg	Piano Sonata, Op. 1
Mozart	Rondo in A minor, K. 511
Kirchner	Piano Sonata No. 2
Schubert	Sonata in A major, D. 959

Tickets: $25
For tickets, call 215-893-7902 or visit www.curtis.edu.

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Thirty-Seventh Student Recital
Tuesday, February 1, 2005
Field Concert Hall, 8 p.m.

❧

Partita No. 2 in C minor, BWV 826 — Johann Sebastian Bach (1685 – 1750)
- Sinfonia
- Allemande
- Courante
- Sarabande
- Rondeaux
- Capriccio

Sonata in A-flat major, Hob. XVI:46 — Joseph Haydn (1732 – 1809)
- Allegro moderato
- Adagio
- Finale: Presto

Chenyang Xu, *piano*

Intermission

Partita No. 1 in E minor, BWV 1002, J.S. Bach
transcribed by Clemens Meyer and revised
by Joseph Vieland

Allemande — Double
Courante — Double, presto
Sarabande — Double
Tempo di borea — Double

Yoon-Ji Kang, *viola*

Rhapsody on a Theme of Paganini, Op. 43 Sergei Rachmaninoff
(1873 – 1943)

Amy Jiaqi Yang, *piano*
Hugh Sung, *piano*

❧

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Yoon-Ji Kang from Seoul is a student of Roberto Díaz and entered Curtis in 2002.

Chenyang Xu from Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2004.

Amy Jiaqi Yang from Shenyang, China, is a student of Claude Frank and entered Curtis in 2002.

Hugh Sung ('90), director of instrumental accompaniment and student recitals



Next Student Recital

Wednesday, February 2, 2005
Graduation Recital: Ang Cheng, violin
Field Concert Hall, 8 p.m.

Bartók	**Tempo di ciaccona from Sonata for Solo Violin**
Paganini	**Introduction and Variations on "Nel cor più non mi sento"**
	Ang Cheng, violin
Korngold	**Concerto in D major, Op. 35**
	Ang Cheng, violin
	Hugh Sung, piano ('90)
Mozart	**Sonata in B-flat major, K. 378**
Sarasate	***Carmen Fantasy*, Op. 25**
	Ang Cheng, violin
	Susanne Son, piano ('93)

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Thirty-Eighth Student Recital
Wednesday, February 2, 2005
Field Concert Hall, 8 p.m.

❧

Graduation Recital
Ang Cheng, violin

Sonata in B-flat major, K. 378 — Wolfgang Amadeus Mozart (1756 – 1791)
- Allegro moderato
- Andantino sostenuto e cantabile
- Rondeau: Allegro

Ang Cheng, *violin*
Susanne Son, *piano*

Concerto in D major, Op. 35 — Erich Wolfgang Korngold (1897 – 1957)
- Moderato nobile
- Romance: Andante
- Finale: Allegro assai vivace

Ang Cheng, *violin*
Hugh Sung, *piano*

INTERMISSION

Tempo di ciaccona from Sonata for Solo Violin — Béla Bartók (1881 – 1945)

Introduction and Variations on "Nel cor più non mi sento" from Paisiello's *La molinara* — Nicolò Paganini (1782 – 1840)

Ang Cheng, *violin*

***Carmen Fantasy*, Op. 25** — Pablo de Sarasate (1844 – 1908)

Ang Cheng, *violin*
Susanne Son, *piano*

❧

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❧

Ang Cheng from Shanghai is a student of Aaron Rosand and entered Curtis in 2000.

Susanne Son (Piano '93), staff

Hugh Sung ('90), director of instrumental accompaniment and student recitals



Next Student Recital

Friday, February 4, 2005
Field Concert Hall, 8 p.m.

J.S. Bach — **Toccata in C minor, BWV 911**
Schumann — **Davidsbündlertänze, Op. 6**
Amy Jiaqi Yang, piano

Brahms — **Trio No. 1 in B major, Op. 8**
Xi Chen, violin
Angela Jean Park, cello
Di Wu, piano

Glière — **Concerto in B-flat Major, Op. 91**
Alma Maria Liebrecht, horn
Jungeun Kim, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Thirty-Ninth Student Recital
Friday, February 4, 2005
Field Concert Hall, 8 p.m.

❧

Davidsbündlertänze, Op. 6 — Robert Schumann (1810 – 1856)

Heft I:
Lebhaft
Innig
Mit Humor
Ungeduldig
Einfach
Sehr rasch
Nicht schnell
Frisch
Lebhaft

Heft II:
Balladenmäßig: Sehr rasch
Einfach
Mit Humor
Wild und lustig
Zart und singend
Frisch
Mit gutem Humor
Wie aus der Ferne
Nicht schnell

Amy Jiaqi Yang, *piano*

Toccata in C minor, BWV 911 — Johann Sebastian Bach (1685 – 1750)

Amy Jiaqi Yang, *piano*

INTERMISSION

Concerto in B-flat Major, Op. 91 — Reinhold Glière (1875 – 1956)

Allegro
Andante
Moderato

Alma Maria Liebrecht, *horn*
Jungeun Kim, *piano*

Trio No. 1 in B major, Op. 8 — Johannes Brahms (1833 – 1897)

Allegro con moto
Scherzo: Allegro molto
Adagio non troppo
Finale: Allegro molto agitato

Xi Chen, *violin*
Angela Jean Park, *cello*
Di Wu, *piano*

❧

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The Brahms trio was prepared by Meng-Chieh Liu.

Xi Chen from Shenyang, China, is a student of Joseph Silverstein and entered Curtis in 2003.

Alma Maria Liebrecht from Bustonsville, Md., is a student of Jerome Ashby and entered Curtis in 2002.

Angela Jean Park from Seoul is a student of Orlando Cole and Peter Wiley and entered Curtis in 2001.

Di Wu from Xiamen, China, is a student of Gary Graffman and entered Curtis in 2000.

Amy Jiaqi Yang from Shenyang, China, is a student of Claude Frank and entered Curtis in 2002.

Jungeun Kim, staff pianist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Monday, February 7, 2005
Field Concert Hall, 8 p.m.

Albéniz	***Evocación* from *Iberia*, 1er. Cahier**
	***Triana* from *Iberia*, 2e. Cahier**
Babajanian	***Poem for Piano***
Mozart	**Twelve Variations for Piano, K. 179**
Scarlatti	**Sonata in F minor, L. 281**
	Jie Chen, piano
Ravel	***Tzigane, rapsodie de concert***
	Johannes Dickbauer, violin
	Jungeun Kim, piano
Schumann	***Kreisleriana*, Op. 16**
	Ran Jia, piano

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 PECO Family Concert Series



Sunday, February 6, 2005
Field Concert Hall, 2 p.m. and 4 p.m.

Introduction to the Brass Family

"Fanfare for Bima" from *Brass Music* — Leonard Bernstein (1918 – 1990)

Adam Stagnitta, *trumpet*
Alma Maria Liebrecht, *horn*
David Murray, *trombone*
Chris Guilfoyle, *bass trombone*

Romance: Larghetto from Concerto No. 3 in E-flat major, K. 447 — Wolfgang Amadeus Mozart (1756 – 1791)

Alma Maria Liebrecht, *horn*
Jungeun Kim, *piano*

Allegro from Concerto in E-flat major, Hob. VIIe:1 — Joseph Haydn (1732 – 1809)

Adam Stagnitta, *trumpet*
Jungeun Kim, *piano*

Elegy for Mippy II — Bernstein

David Murray, *trombone*

Allegro Johann Georg Albrechtsberger
from Concerto in B-flat major for Alto Trombone (1736 – 1809)

David Murray, *trombone*
Jungeun Kim, *piano*

In memory of "The Boss": Allegro scherzando Donald White
from *Tetra Ergon* (b. 1921)

Chris Guilfoyle, *bass trombone*
Jungeun Kim, *piano*

Canzona per sonare, No. 2 Giovanni Gabrieli
(1554 – 1612)

Adam Stagnitta, *trumpet*
Alma Maria Liebrecht, *horn*
David Murray, *trombone*
Chris Guilfoyle, *bass trombone*

❧

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Chris Guilfoyle from Cypress, Tex., is a student of Blair Bollinger and entered Curtis in 2004.

Alma Maria Liebrecht from Bustonsville, Md., is a student of Jerome Ashby and entered Curtis in 2002.

David Murray from Bel Air, Md., is a student of Nitzan Haroz and entered Curtis in 2003.

Adam Stagnitta from Baldwinsville, N.Y., is a student of Frank Kaderabek and entered Curtis in 2004.

Leonard Bernstein (Conducting '41)

Jungeun Kim, staff pianist

Mary Kinder Loiselle, outreach coordinator, host

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To receive information about next season's family concerts, join the Curtis mailing list online at www.curtis.edu, by e-mail at tickets@curtis.edu, or by phone at 215-893-7902.

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Forthcoming Curtis Performances

THE CURTIS OPERA THEATRE
Friday, February 18
The Death of Klinghoffer
Music by John Adams
Libretto by Alice Goodman
A co-presentation with The Philadelphia Singers

Concert performance with The Philadelphia Singers and the Curtis Symphony Orchestra
David Hayes, conductor
Susan Fenichell, stage director

8 p.m., Perelman Theater, Kimmel Center
Tickets: $30 – $60
For tickets, call 215-893-1999 or visit www.curtis.edu.

ALUMNI RECITAL SERIES
Sunday, March 6
Jonathan Biss, piano

Berg	**Piano Sonata, Op. 1**
Mozart	**Rondo in A minor, K. 511**
Kirchner	**Piano Sonata No. 2**
Schubert	**Sonata in A major, D. 959**

3 p.m., Field Concert Hall
Tickets: $25. Call 215-893-7902 or visit www.curtis.edu
This Alumni Recital Series performance is made possible with support from Commerce Bank.

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Fortieth Student Recital
Monday, February 7, 2005
Field Concert Hall, 8 p.m.

❧

Poem for Piano	Arno Babajanian (1921 – 1983)
Sonata in F minor, L. 281	Domenico Scarlatti (1685 – 1757)
Twelve Variations for Piano, K. 179	Wolfgang Amadeus Mozart (1756 – 1791)
***Evocación* from *Iberia*, 1er. Cahier**	Isaac Albéniz (1860 – 1909)
***Triana* from *Iberia*, 2e. Cahier**	Albéniz

Jie Chen, *piano*

Tzigane, rapsodie de concert	Maurice Ravel (1875 – 1937)

Johannes Dickbauer, *violin*
Jungeun Kim, *piano*

INTERMISSION

***Kreisleriana*, Op. 16** — Robert Schumann (1810 – 1856)

Äußerst bewegt
Sehr innig und nicht zu rasch
Sehr aufgeregt
Sehr langsam
Sehr lebhaft
Sehr langsam
Sehr rasch
Schnell und spielend

Ran Jia, *piano*

❧

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Jie Chen from Shanghai is a student of Claude Frank and entered Curtis in 1998.

Johannes Dickbauer from Kremsmünster, Austria, is a student of Pamela Frank and entered Curtis in 2002.

Ran Jia from Shanghai is a student of Gary Graffman and entered Curtis in 2004.

Jungeun Kim, staff pianist



Next Student Recital

Tuesday, February 8, 2005
Field Concert Hall, 8:15 p.m.

Dvořák — **Concerto in A minor, Op. 53**
Tien-Hsin (Cindy) Wu, violin
Jungeun Kim, piano

Handel — **Concerto for Harp and Strings in B-flat major**
Soo Won Park, harp
Jungeun Kim, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Forty-First Student Recital
Tuesday, February 8, 2005
Field Concert Hall, 8:15 p.m.

❧

Concerto for Harp and Strings in B-flat major George Frideric Handel (1685 – 1759)
Andante, allegro
Larghetto
Allegro moderato

Soo Won Park, *harp*
Jungeun Kim, *piano*

Concerto in A minor, Op. 53 Antonin Dvořák (1841 – 1904)
Allegro ma non troppo
Adagio ma non troppo
Finale: Allegro giocoso, ma non troppo

Tien-Hsin (Cindy) Wu, *violin*
Jungeun Kim, *piano*

❧

This evening's program will be performed without intermission.
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Soo Won Park from Seoul is a student of Judy A. Loman and entered Curtis in 2002.

Tien-Hsin (Cindy) Wu from Taipei, Taiwan, is a student of Victor Danchenko and entered Curtis in 2003.

Jungeun Kim, staff pianist



Next Student Recital

Wednesday, February 9, 2005
Field Concert Hall, 8 p.m.

Beethoven	**Sonata No. 30 in E major, Op. 109**
Rachmaninoff	**Sonata No. 2 in B-flat Minor, Op. 36 (1931)**
	You-You Zhang, piano
Kernis	**Air for Violin and Orchestra**
Ravel	**Sonata for Violin and Piano (1927)**
	Hye-Jin Kim, violin
	Susanne Son, piano ('93)
Schumann	**Quintet in E-flat major, Op. 44**
	Xi Chen, violin
	Quan Yuan, violin
	Yoon-Ji Kang, viola
	Hyun-Jung Ban, cello
	YoonJung Han, piano

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Music by John Adams
Lyrics by Alice Goodman
Concert performance with the Curtis Symphony Orchestra
David Hayes, conductor
Susan Fenichell, stage director
8 p.m., Perelman Theater at the Kimmel Center

Tickets: $33 – $63
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Sunday, March 6
Curtis Alumni Recital Series
Jonathan Biss, piano ('01)
3 p.m., Field Concert Hall

Berg	Piano Sonata, Op. 1
Mozart	Rondo in A minor, K. 511
Kirchner	Piano Sonata No. 2
Schubert	Sonata in A major, D. 959

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Forty-Second Student Recital
Wednesday, February 9, 2005
Field Concert Hall, 8 p.m.

❧

Sonata No. 30 in E major, Op. 109 — Ludwig van Beethoven (1770 – 1827)
Vivace, ma non troppo — Adagio — Tempo I
Prestissimo
Andante molto cantabile ed espressivo

Sonata No. 2 in B-flat Minor, Op. 36 (1931) — Sergei Rachmaninoff (1873 – 1943)
Allegro agitato
Lento
Allegro molto

You-You Zhang, *piano*

INTERMISSION

Sonata for Violin and Piano (1927) — Maurice Ravel (1875 – 1937)
Allegretto
Blues: Moderato
Perpetuum mobile: Allegro

Air for Violin and Orchestra — Aaron Jay Kernis (b. 1960)

Hye-Jin Kim, *violin*
Susanne Son, *piano*

Quintet in E-flat major, Op. 44 Robert Schumann
(1810 – 1856)

Allegro brillante
In modo d'una marcia: Un poco largamente
Scherzo: Molto vivace
Allegro, ma non troppo

Xi Chen, *violin*
Quan Yuan, *violin*
Yoon-Ji Kang, *viola*
Hyun-Jung Ban, *cello*
YoonJung Han, *piano*

❧

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The Schumann quintet was prepared by Ignat Solzhenitsyn.

Hyun-Jung Ban from Seoul is a student of David Soyer and Peter Wiley and entered Curtis in 2001.

Xi Chen from Shenyang, China, is a student of Joseph Silverstein and entered Curtis in 2003.

YoonJung Han from Seoul is a student of Eleanor Sokoloff and entered Curtis in 2003.

Yoon-Ji Kang from Seoul is a student of Roberto Díaz and entered Curtis in 2002.

Hye-Jin Kim from Sung Nam, Korea, is a student of Ida Kavafian and Jaime Laredo and entered Curtis in 2000.

Quan Yuan from Beijing is a student of Joseph Silverstein and entered Curtis in 2004.

You-You Zhang from Shanghai (PRC) is a student of Seymour Lipkin and entered Curtis in 1998.

Susanne Son (Piano '93), staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Friday, February 11, 2005
Field Concert Hall, 8 p.m.

Dvořák — **Serenade No. 1 in E major, Op. 22**
The Curtis Chamber Ensemble
Yoonhak Baek, conductor

Korngold — **Concerto in D major, Op. 35**
Shanshan Yao, violin
Hugh Sung, piano ('90)

Rachmaninoff — **Concerto No. 2 in C minor, Op. 18**
Claire V. Huangci, piano
Hugh Sung, piano accompaniment ('90)

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Forty-Third Student Recital
Friday, February 11, 2005
Field Concert Hall, 8 p.m.

❧

Serenade No. 1 in E major, Op. 22 — Antonin Dvořák (1841 – 1904)
- Moderato
- Tempo di valse
- Scherzo: Vivace
- Larghetto
- Finale: Allegro vivace

The Curtis Chamber Ensemble
Yoonhak Baek, *conductor*

INTERMISSION

Concerto No. 2 in C minor, Op. 18 — Sergei Rachmaninoff (1873 – 1943)
- Moderato
- Adagio sostenuto
- Allegro scherzando

Claire V. Huangci, *piano*
Hugh Sung, *piano accompaniment*

Concerto in D major, Op. 35 Erich Wolfgang Korngold
(1897 – 1957)

Moderato nobile
Romance: Andante
Finale: Allegro assai vivace

Shanshan Yao, *violin*
Hugh Sung, *piano*

❧

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❧

Yoonhak Baek from Seoul is a student of Otto-Werner Mueller and entered Curtis in 2003.

Claire V. Huangci from Lansdale, Pa., is a student of Eleanor Sokoloff and entered Curtis in 2003.

Shanshan Yao from Anhui, China, is a student of Aaron Rosand and entered Curtis in 2003.

Hugh Sung ('90), director of instrumental accompaniment and student recitals



Next Student Recital

Monday, February 14, 2005
Field Concert Hall, 8 p.m.

Brahms	**Concerto in D major, Op. 77** Elena Urioste, violin Jungeun Kim, piano
Haydn	**Sonata in D major, Hob. XVI:42**
Schumann	***Papillons*, Op. 2** Kwan Kyu Yi, piano

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Forty-Fourth Student Recital
Monday, February 14, 2005
Field Concert Hall, 8 p.m.

❧

Sonata in D major, Hob. XVI:42 — Joseph Haydn (1732 – 1809)
Andante con espressione
Vivace assai

***Papillons*, Op. 2** — Robert Schumann (1810 – 1856)

Kwan Kyu Yi, *piano*

Intermission

Concerto in D major, Op. 77 — Johannes Brahms (1833 – 1897)
Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

Elena Urioste, *violin*
Jungeun Kim, *piano*

❧

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❧

Elena Urioste from Philadelphia is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2003.

Kwan Kyu Yi from Bayside, N.Y., is a student of Ignat Solzhenitsyn and entered Curtis in 2004.

Jungeun Kim, staff pianist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Tuesday, February 15, 2005
Field Concert Hall, 8 p.m.

J.S. Bach — **Chaconne in D minor from Partita No. 2, BWV 1004, transcribed by Ferruccio Busoni**

Chopin — **Sonata No. 2 in B-flat minor, Op. 35**
Claire V. Huangci, piano

J.S. Bach — **Partita No. 2 in C minor, BWV 826**
Xiao-Yin Zhu, harpsichord

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

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Forthcoming Curtis Events

Friday, February 18
The Curtis Opera Theatre and The Philadelphia Singers
The Death of Klinghoffer
Music by John Adams
Lyrics by Alice Goodman
Concert performance with the Curtis Symphony Orchestra
David Hayes, conductor
Susan Fenichell, stage director
8 p.m., Perelman Theater at the Kimmel Center

Tickets: $33 – $63
For tickets, call 215-893-1999 or visit www.curtis.edu.

Sunday, March 6
Curtis Alumni Recital Series
Jonathan Biss, piano ('01)
3 p.m., Field Concert Hall

Berg	Piano Sonata, Op. 1
Mozart	Rondo in A minor, K. 511
Kirchner	Piano Sonata No. 2
Schubert	Sonata in A major, D. 959

Tickets: $25
For tickets, call 215-893-7902 or visit www.curtis.edu.

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Forty-Fifth Student Recital
Tuesday, February 15, 2005
Field Concert Hall, 8 p.m.

❧

Partita No. 2 in C minor, BWV 826 — Johann Sebastian Bach (1685 – 1750)
- Sinfonia
- Allemande
- Courante
- Sarabande
- Rondeaux
- Capriccio

Xiao-Yin Zhu, *harpsichord*

Concerto in D minor, Op. 47 — Jean Sibelius (1865 – 1957)
- Allegro moderato
- Adagio di molto
- Allegro, ma non troppo

Josef Špaček, *violin*
Elena Jivaeva, *piano*

Intermission

Chaconne in D minor J.S. Bach
from Partita No. 2, BWV 1004
transcribed by Ferruccio Busoni

Sonata No. 2 in B-flat minor, Op. 35 Frédéric Chopin
(1810 – 1849)
Grave — Doppio movimento
Scherzo
Marche funèbre
Presto

Claire V. Huangci, *piano*

❧

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❧

Claire V. Huangci from Lansdale, Pa., is a student of Eleanor Sokoloff and entered Curtis in 2003.

Josef Špaček from Prague is a student of Ida Kavafian and Jaime Laredo and entered Curtis in 2004.

Xiao-Yin Zhu from Beijing is a student of Lionel Party and entered Curtis in 2003.

Elena Jivaeva, staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Wednesday, February 16, 2005
Field Concert Hall, 8 p.m.

Anderson	**Duos for Double Bass** William N. Farrington, double bass Harold Hall Robinson, double bass
Bruch	***Scottish Fantasy*, Op. 46** Johanna Koelmel, violin Susanne Son, piano ('93)
Mozart	**Sonata in B-flat major, K. 454** Xi Chen, violin Ran Jia, piano
Schubert	**Fantasy in C major, Op. Post. 159, D. 934** Yvonne Lam, violin Susanne Son, piano ('93)
Zhou Tian	***Prism*** Yuja Wang, piano

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Forty-Sixth Student Recital
Wednesday, February 16, 2005
Field Concert Hall, 8 p.m.

❧

Sonata in B-flat major, K. 454 — Wolfgang Amadeus Mozart (1756 – 1791)
Largo — Allegro
Andante
Allegretto

Xi Chen, *violin*
Ran Jia, *piano*

***Scottish Fantasy*, Op. 46** — Max Bruch (1838 – 1920)
Introduction: Grave — Adagio cantabile
Allegro — Adagio
Andante sostenuto
Finale: Allegro guerriero

Johanna Koelmel, *violin*
Susanne Son, *piano*

INTERMISSION

Duos for Double Bass — David Anderson (b. 1962)

Kibbles & Kibitz
Parade of the Politically Prudent Pigs
Gustav's 11 O'Clock Dance
Schgweik Fahrt
Lament
Rush Hour
Blue Cheeze

William N. Farrington, *double bass*
Harold Hall Robinson, *double bass*

Fantasy in C major, Op. Post. 159, D. 934 — Franz Schubert (1797 – 1828)

Yvonne Lam, *violin*
Susanne Son, *piano*

Prism — Zhou Tian (b. 1981)

Yuja Wang, *piano*

❧

Photographic and recording equipment may not be used in Field Concert Hall.

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The Mozart sonata was prepared by Gary Graffman and Joseph Silverstein.

Zhou Tian's *Prism* was prepared by Richard Danielpour and Gary Graffman.

Xi Chen from Shenyang, China, is a student of Joseph Silverstein and entered Curtis in 2003.

William N. Farrington from Dublin, Ohio, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2001.

Ran Jia from Shanghai is a student of Gary Graffman and entered Curtis in 2004.

Johanna Koelmel from Erfurt, Germany, is a student of Joseph Silverstein and entered Curtis in 2002.

Yvonne Lam from Los Angeles is a student of Victor Danchenko and entered Curtis in 2001.

Yuja Wang from Beijing is a student of Gary Graffman and entered Curtis in 2002.

Zhou Tian from Hangzhou, China, is a student of Richard Danielpour and entered Curtis in 2001.

Harold Hall Robinson, faculty

Susanne Son (Piano '93), staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Monday, February 21, 2005
Field Concert Hall, 8 p.m.

Chausson	***Poème*, Op. 25** Yoon Jung Yang, violin Hugh Sung, piano ('90)
Chopin	**Concerto No. 1 in E minor, Op. 11** Shih-Wei Huang, piano Hugh Sung, piano ('90)
Mozart	**Quartet in C major, K. Anh. 171** Yoobin Son, flute Hannah Choi, violin Woongjoon Michael Chang, viola Jonah Kim, cello
Ysaÿe	**Sonata in A minor, Op. 27, No. 2, "Obsession"** Ming-I Tsai, violin

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The Curtis Opera Theatre
2004/2005 Season

THE CURTIS INSTITUTE OF MUSIC
CELEBRATING ITS 80TH YEAR

Music by John Adams
Libretto by Alice Goodman

The Death of Klinghoffer

Friday, February 18, 8 p.m.

Perelman Theater at the Kimmel Center
Broad and Spruce Streets, Philadelphia

Co-presentation with

The Philadelphia Singers
America's Premier Professional Chorus

David Hayes, Music Director

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music is widely considered one of the most prestigious conservatories in the world. When Mary Louise Curtis Bok first opened the doors in 1924, her mission was "to train exceptionally gifted young musicians for careers as performing artists on the highest professional level." Today, Curtis follows the same principles set forth by Mrs. Bok: enrollment is intentionally kept small to provide a highly personalized education, the cornerstone of which is one-on-one study with some of today's leading musical artists; and all students receive full-tuition scholarships based on merit, ensuring that talent is the sole consideration for admission.

Students may pursue a Diploma or Bachelor of Music degree. Vocal students may also pursue a Master of Music degree or Professional Studies Certificate. Currently 158 students from the United States and 18 foreign countries study with Curtis's celebrated 88-member faculty, which includes Richard Danielpour, Leon Fleisher, Pamela Frank, Mikael Eliasen, Gary Graffman, Jennifer Higdon, Ida Kavafian, Jaime Laredo, Seymour Lipkin, Edgar Meyer, Otto-Werner Mueller, Ned Rorem, Aaron Rosand, Joseph Silverstein, Ignat Solzhenitsyn, members of the Guarneri Quartet, and many of the principal players of the Philadelphia Orchestra.

In keeping with Curtis's philosophy that students "learn most by doing," the Institute offers more than 100 public performances a year, including orchestra concerts, operas, and solo and chamber music recitals. Free student recitals are held most Mondays, Wednesdays, and Fridays at 8 p.m. in Field Concert Hall at Curtis. The recital series is the primary vehicle by which the young musicians gain experience as soloists and as chamber musicians. The Curtis Symphony Orchestra is composed of over 100 players aged 14 to 26 and is under the direction of Otto-Werner Mueller, head of the Curtis conducting department, and David Hayes, music director of the Philadelphia Singers and a member of the Philadelphia Orchestra's conducting staff. Under these conductors and distinguished guests, the students rehearse major repertoire for concerts and as preparation for auditions and careers. The Curtis Opera Theatre, headed by Mikael Eliasen, is the performing entity of the Curtis vocal studies department, with approximately 25 singers between the ages of 18 and 28. Enrollment is kept small to insure individual attention for all vocal students.

The merit of Curtis's approach to musical training is evident in the depth and breadth of quality found in alumni who have made musical history. Notable alumni include Samuel Barber, Leonard Bernstein, Richard Goode, Gian Carlo Menotti, Anna Moffo, Ned Rorem, Peter Serkin, and Benita Valente, and recent graduates Juan Diego Flórez, Hilary Hahn, Lang Lang, John Relyea, Rinat Shaham, and Ignat Solzhenitsyn. Curtis alumni can be found in every major orchestra and opera company around the world. Eighteen percent of the principal chairs in America's leading orchestras and music directorships of three major orchestras are held by Curtis-trained musicians, and more than 40 alumni have performed with the Metropolitan Opera.

1726 Locust Street • Philadelphia, Pennsylvania 19103

215-893-5252 • Ticket Office: 215-893-7902 • Student Recital Hotline: 215-893-5261

www.curtis.edu

THE CURTIS OPERA THEATRE
AND THE PHILADELPHIA SINGERS

present

The Death of Klinghoffer

Music by John Adams
Libretto by Alice Goodman

A concert production

David Hayes, *conductor*
Susan Fenichell, *stage director*
Troy Martin-O'Shia, *lighting designer*

Friday, February 18, 2005
Perelman Theater at the Kimmel Center

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Transcription by Lindley L. Becker.

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CAST

The Captain	Howard Reddy
Swiss Grandmother	Elif Ezgi Kutlu
The First Officer	Charles Unice
Molqi	Frédéric Antoun
Mamoud	James J. Kee
Austrian Woman	Hanan Tarabay
Leon Klinghoffer	Alexander Tall
"Rambo"	Charles Unice
British Dancing Girl	Lishir Inbar
Omar	Brenden Patrick Gunnell
Marilyn Klinghoffer	Elizabeth De Shong
Chorus	The Philadelphia Singers

There will be one 20-minute intermission.
Total running time: 2 hours, 35 minutes

SYNOPSIS

The Death of Klinghoffer recounts the October 1985 hijacking of the Italian cruise ship *Achille Lauro* and the subsequent murder of wheelchair-bound passenger Leon Klinghoffer. The piece moves back and forth between the actions of the hijackers and hostages on the ship itself and the reflections of the hostages after the incident. Through these overlapping sequences, the historical and personal points of view held by all sides are juxtaposed and revealed.

PROGRAM NOTES

By Susan Fenichell

When Mikael Eliasen asked me if I would direct this concert version of *The Death of Klinghoffer*, I jumped at the chance. This controversial piece by John Adams has a highly charged performance history, and I was intrigued by the idea of delving into it with such a wonderful mix of emerging and professional artists.

Composer John Adams, librettist Alice Goodman, and director/collaborator Peter Sellars took on a tremendous artistic challenge by dramatizing the personal and political implications of the international crisis begun when a group of Palestinian terrorists seized an Italian cruise ship off the coast of Egypt in October 1985. The

ostage-taking event, lasting over 48 hours, captured the attention of the world even efore the brutal murder of a retired, wheelchair-bound American Jew named Leon linghoffer was revealed. The subsequent intervention by American air forces — who ıtercepted an Egyptian plane taking the escaping terrorists to safety, forcing it to land n American-controlled soil in Sicily — further heightened this international drama.

Although *The Death of Klinghoffer* was first performed in Brussels in 1991 without ıcident, its productions later that year at the Brooklyn Academy of Music and San rancisco Opera met with loud protests, letters of condemnation, and picket lines. his opposition centered on the opinion that, by its very even-handedness, the opera ıstified the terrorists' actions and, therefore, implicitly condoned both the rrorization of the *Achille Lauro* passengers and crew and the killing of Leon linghoffer. Soon after, the Los Angeles Music Center Opera, one of the work's co-ommissioners, canceled its scheduled performances of the piece without public omment. As recently as November 2001, the Boston Symphony Orchestra canceled erformances of the suite of choruses from the opera, citing the "proximity to the vents of September 11th." Although *The Death of Klinghoffer* has been performed in elsinki, London, Amsterdam, and elsewhere in Europe within the last several years nd has even been made into a film, it has not been performed in an American opera ouse in almost 15 years.

The performers tonight appear before you without costumes or props or sets; it is, onetheless, the duty of the performing artist to make the work personal and ımediate. So during our rehearsal process, we have explored many issues being ebated and argued throughout the world at this very moment: From what and where oes an act of terrorism spring? How does a civilized society reckon itself with a brutal t of terrorism, and how does it respond? What are the motives and strengths and ars on all sides of the equation? Or do we even need to put ourselves in the shoes of ıe "other"? And what is the artist's role in the shaping of political discourse?

Clearly, since *The Death of Klinghoffer* was first written, the events of September 1, 2001, and the subsequent actions taken here and halfway around the world have eightened the debate. Where does this piece fit now in our consciousness? In the ords of Adams himself: "In times of national trauma we tend to seek out works of art ıat speak to us with depth, wisdom, and humanity. It's that quality of *gravitas* that eat art alone can provide. That's why we call it 'classical' … there is a collective ıock that understandably needs to be comforted by this kind of *gravitas*. But after eeks or months people want to be prodded and challenged by art, not merely onsoled with the familiar."

Tonight, then, you witness a rare event: this opera that will prod and challenge, ith all of its voices and complexities placed before you. All of us who present this vening to you have come to realize that it is only by fully embracing the picture as a hole that we can understand and act as fully informed citizens of the world.

BIOGRAPHIES

David Hayes (conductor; Music Director, The Philadelphia Singers) is a conductor with an unusually broad range of repertory, spanning the symphonic, oratorio, and operatic genres. He is music director of The Philadelphia Singers and is on the conducting staff of the Philadelphia Orchestra, having been appointed during Wolfgang Sawallisch's tenure as music director. He has served as cover conductor for the New York Philharmonic and for Sir André Previn on the Curtis Symphony Orchestra's 1999 European tour. Mr. Hayes is also director of orchestral and conducting studies for the Mannes College of Music in New York City and staff conductor of the Curtis Symphony Orchestra. A 1989 graduate of Curtis, Mr. Hayes studied with Otto-Werner Mueller. Since joining the Curtis faculty a year later, he has conducted operas by Weill, Stravinsky, Bizet, Handel, Bellini, Rossini, Donizetti, and Puccini. He has also conducted several operas in Belgium and the Czech Republic. Recent guest-conducting engagements have included concerts with the Chamber Orchestra of Philadelphia, Los Angeles Master Chorale, Louisiana Philharmonic, and his debut in May 2003 with the Philadelphia Orchestra. This season, Mr. Hayes conducts a children's concert, family concert, and the Valentine's Day concert with the Philadelphia Orchestra.

Susan Fenichell (stage director) is a freelance director and the artistic director of Hopeful Monsters, a collaborative performance group based in New York City. New York credits include the Off Broadway premiere of *The Dead Eye Boy* (at MCC Theater with Lili Taylor) and a Hopeful Monsters original work, *The Bacchae: Torn to Pieces*, at La MaMa. Her regional credits include: Huntington Theatre in Boston, Actors Theatre of Louisville/Humana Festival of New American Plays, Oregon Shakespeare Festival, Intiman Theatre (associate artistic director), Denver Center, O'Neill Theater Center, McCarter Theatre, Empty Space, New Harmony Project, Playwrights Theatre of New Jersey, and Chautauqua Conservatory Theatre. She has also directed at the Ilkholm Theater (Tashkent, Uzbekistan) and the Edinburgh Fringe Festival. In addition to Curtis, Ms. Fenichell has taught and/or served as guest director at Yale, Princeton, Juilliard, NYU-Tisch School of the Arts, American Conservatory Theater, University of Texas, University of Washington, Williamstown Theatre Festival, and National Theatre Conservatory. She is an on-site reporter for the NEA, has received a TCG Observership Grant and two Princess Grace Foundation awards, and has served on arts panels across the United States. Ms. Fenichell is a longstanding member of the Society of Stage Directors and Choreographers.

Troy Martin-O'Shia (lighting designer) has worked as a freelance lighting designer in the Philadelphia region for the Walnut Street Theatre, Prince Music Theater, People's Light and Theatre Company, 1812 Productions, Freedom Theater, the Kimmel Center, Venture Theatre, Cheltenham Center for the Arts, University of the

Arts, Delaware Theatre Company, and Curtis Opera Theatre. He is resident lighting designer of Opera Delaware. Dance company credits include Group Motion, Leah Stein, Winged Woman, and Network for New Music. He has also worked at Carnegie Hall, Houseman Theatre, Theater 603, and Princeton Rep Shakespeare Festival. National credits includes the PCPA Theaterfest (California), Opera Theatre of Saint Louis, and Southern Illinois University. He has worked on industrial and event lighting and the recent film *Jersey Girl*. Honors include two nominations for Philadelphia's Barrymore Award, as well as the *Philadelphia Inquirer*'s "Best of 2001."

Frédéric Antoun (Molqi) from Montreal is a tenor studying in the opera program with Marlena Kleinman Malas. Credits include: *Così fan tutte* (Ferrando), *La Bohème* (Rodolfo), and *Miss Julie* (Chorus) for the Curtis Opera Theatre and roles for the Opera Company of Philadelphia, Opéra de Montréal, I Musìci de Montréal, Orchestre Philharmonique du Nouveau Monde, Université de Montréal, and Chautauqua Institution; Handel's *Messiah*; J.S. Bach's *Magnificat*, *Matthaüs-Passion*, *Johannes-Passion* (Evangelist), and *Weihnachts-Oratorium* (Evangelist and Tenor) with various ensembles.

Elizabeth De Shong (Marilyn Klinghoffer) is a mezzo-soprano from Fayetteville, Pa., studying in the opera program with Marlena Kleinman Malas. Credits include: *The Rape of Lucretia* (Bianca), *Separate Tables* (Ensemble), *Miss Julie* (Christine), and *Les Noces* (Chorus) for the Curtis Opera Theatre; roles for Opera Theatre of Saint Louis, Chautauqua Institution, Oberlin Opera Theater, and Oberlin in Italy; Wagner's *Parsifal* (Flowermaiden) under the direction of Pierre Boulez and Debussy's *La Demoiselle élue* (Narrator) at Severance Hall with Felicity Lott and the Cleveland Orchestra, alto soloist in Duruflé's *Requiem* at Severance Hall and Handel's *Messiah* for Wooster Choral Society. Elizabeth has been accepted by the Lyric Opera Center for American Artists in Chicago and will begin attending in March.

Brenden Patrick Gunnell (Omar) is a tenor from Haslett, Mich., studying in the voice program with Joan Patenaude-Yarnell. Credits include: *After Mimì* (Ensemble), *Così fan tutte* (Chorus), *The Rape of Lucretia* (the Male Chorus), *La Bohème* (Parpignol), *Separate Tables* (Ensemble), *Miss Julie* (Christopher), *Gianni Schicchi* (Gherardo), *Les Noces* (Chorus), *L'Heure espagnole* (Torquemada), and *Les Mamelles de Tirésias* (Journalist, Chorus) for the Curtis Opera Theatre; roles for De Nederlandse Opera and Lansing Lyric Opera; and concert performances with the Meridian Community Band and the Grand Rapids Youth Symphony.

Keishir Inbar (British Dancing Girl) is a soprano from Pardesia, Israel, studying in the voice program with Joan Patenaude-Yarnell. Credits include: *After Mimì* (Ensemble), *Così fan tutte* (Chorus), *The Rape of Lucretia* (Lucia), *La Bohème* (Musetta), *Separate Tables* (Ensemble), *Miss Julie* (Young Girl), *Les Noces* (Chorus), and *The Consul* (Foreign Woman) for the Curtis Opera Theatre, and soloist with Israeli Raanana

Symphonette Orchestra and the Moran Ensemble for performances worldwide, including a recording of Pergolesi's *Stabat Mater* for Kol Israel, Israel's radio channel.

James J. Kee (Mamoud) is a baritone from Washington, D.C., studying in the voice program with Marlena Kleinman Malas. Credits include: *Così fan tutte* (Guglielmo), *The Rape of Lucretia* (Junius and Tarquinius), *La Bohème* (Schaunard), *Separate Tables* (Ensemble), *Gianni Schicchi* (Betto), *Les Mamelles de Tirésias* (Husband), *The Consul* (Mr. Kofner, Assan), *The Rake's Progress* (Keeper, Trulove), and *Le nozze di Figaro* (Antonio) for the Curtis Opera Theatre, and roles for the Opera Theatre of Saint Louis, Palm Beach Opera, the national tour of *The Sound of Music* with Marie Osmond, Washington Opera, and Metropolitan Ballet Theatre.

Elif Ezgi Kutlu (Swiss Grandmother) is a mezzo-soprano from Ankara, Turkey, studying in the opera program with Cynthia Hoffman, adjunct faculty. Credits include: *After Mimì* (Ensemble) and *Così fan tutte* (Dorabella) for the Curtis Opera Theatre; *Die Fledermaus* (Orlofsky) and *Turn of the Screw* (Miles) for Juilliard Opera; scenes from *Carmen*, *Hansel und Gretel*, *Dido and Aeaneas*, and *Il barbiere di Siviglia* for Juilliard Opera; roles for the Opera Theatre of Saint Louis; Mahler's *Lieder eines fahrenden Gesellen* for the Music Festival of the Hamptons; and charity concerts for several foundations in Turkey and in Germany.

Howard Reddy (The Captain) is a baritone from Carlow, Ireland, studying in the opera program with Marlena Kleinman Malas. Credits include: *Così fan tutte* (Don Alfonso), *The Rape of Lucretia* (Junius and Tarquinius), *La Bohème* (Marcello), *Miss Julie* (John), *Les Noces* (Soloist), *L'Heure espagnole* (Ramiro), *Les Mamelles de Tirésias* (Gendarme, Director), *The Consul* (John Sorel), *The Rake's Progress* (Trulove), *Le nozze di Figaro* (Count Almaviva), and *L'incoronazione di Poppea* (Lucano and Liberto) for the Curtis Opera Theatre, and roles for Opera Festival of New Jersey and Royal Irish Academy Opera Studio.

Alexander Tall (Leon Klinghoffer) is a baritone from Cresskill, N.J., studying in the opera program with Marlena Kleinman Malas. Credits include: *Così fan tutte* (Guglielmo), *La Bohème* (Schaunard), *Miss Julie* (John), *Gianni Schicchi* (Marco), and *The Consul* (Assan, Mr. Kofner) for the Curtis Opera Theatre; roles for the San Francisco Opera's Merola Opera Program, Chicago Opera Theatre, Opera Theatre of Saint Louis, Chautauqua Opera, and Veroza Opera Company, Tokyo; and soloist for North Jersey Choral Union, New Juilliard Ensemble, and Chautauqua Festival.

Hanan Tarabay (Austrian Woman) is a mezzo-soprano from Pensacola, Fla., studying in the opera program with Marlena Kleinman Malas. Credits include: *Così fan tutte* (Dorabella), *The Rape of Lucretia* (Lucretia and Bianca), *Separate Tables* (Ensemble), *Miss Julie* (Chorus), *Les Noces* (Chorus), *The Consul* (Vera Boronel), *The Rake's*

Progress (Mother Goose), *L'Enfant et les sortilèges* (La chatte), *L'incoronazione di Poppea* (La fortuna), and *Le nozze di Figaro* (Barbarina) for the Curtis Opera Theatre; roles for Interlochen Arts Academy and the opera companies of Pensacola and Coral Gables; and concert performances at the Spoleto Festival, Italy, and Pensacola Symphony Orchestra.

Charles Unice (The First Officer and "Rambo") is a bass-baritone from Shavertown, Pa., studying in the opera program with Marlena Kleinman Malas. Credits include: *Così fan tutte* (Don Alfonso), *The Rape of Lucretia* (Collatinus), *La Bohème* (Colline), *Separate Tables* (Ensemble), *Gianni Schicchi* (Simone), *L'Heure espagnole* (Don Inigo), *Les Mamelles de Tirésias* (Presto), and *The Consul* (Secret Police Agent) for the Curtis Opera Theatre; roles for the Opera Orchestra of New York at Carnegie Hall, Chautauqua Institution, and Eastman Opera Theatre; and soloist with the Genesee Valley, Rochester Philharmonic, and the Eastman School of Music orchestras. This April, Mr. Unice will be singing the role of Jarno in *Mignon* with the Opera Orchestra of New York.

The Philadelphia Singers (Chorus), America's premier professional chorus, is a unique chorus of professional singers who excel in solo as well as ensemble work. Founded by the late Michael Korn in 1972 and under the leadership of Music Director David Hayes, The Philadelphia Singers is a versatile ensemble composed of the area's finest vocal musicians. Its mission is to present choral music of the highest caliber, offer challenging performance opportunities to professional singers, and promote a knowledge and appreciation of the choral art to people of all ages. Each season, the Singers presents a four-concert subscription series and education and community activities. In 1991, The Philadelphia Singers Chorale was founded as the symphonic chorus of The Philadelphia Singers. The chorale is composed of professional singers and talented volunteers. In 2001, The Philadelphia Singers Chorale was named resident chorus of the Philadelphia Orchestra. It appears on all of the orchestra's choral subscription concerts, annual performances of Handel's *Messiah*, and the summer series at the Mann Music Center.

Mikael Eliasen (Head of Vocal Studies), a Danish-born coach and accompanist, received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, and Joan Patenaude. He has recorded for CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS, and Supraphon. Mr. Eliasen has given master classes at the Shanghai Conservatory, Tchaikovsky Conservatory (Moscow), Jerusalem Music Center, National Opera of Prague, and the young artists' program at the Metropolitan Opera (New York City). He is closely affiliated with the Royal Opera

Academy (Copenhagen), Netherlands Opera Studio (Amsterdam), and Pittsburgh Opera Studio. For the past 16 summers, he has taught at Chautauqua's Voice Program, and he also teaches in Italy and for the Santa Fe Opera's young artist program. Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. He joined the Curtis faculty in 1986 and became the head of the department in 1988.

Ralph Batman (Administrator and Production Manager, Vocal Studies Department) joined The Curtis Institute of Music in 1988, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild, and working as stage manager and company manager for the Pennsylvania Ballet. Mr. Batman began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest. His design work includes set and costume designs for Beef 'n' Boards Dinner Theatres, St. Joseph's University, La Salle Music Theatre, and the Curtis Opera Theatre. Direction credits include productions of *The Diary of Anne Frank* and *Mary, Mary*, as well as the world premiere of Jonathan Holland's opera based on Christopher Durang's play *Naomi in the Living Room* and Tchaikovsky's *Iolanta* and *Eugene Onegin* for the Curtis Opera Theatre.

Rebecca Bolden (Executive Director, The Philadelphia Singers) is in her second season as executive director of The Philadelphia Singers. Previously, she worked in the Philadelphia Orchestra's development office, at Philadelphia's Walnut Street and Wilma theaters, and at the Almeida Theatre in London. In addition, she has been involved with the Opera Company of Philadelphia, the Pennsylvania Ballet, and WHYY. Ms. Bolden received a Bachelor of Arts degree from Clark University.

Jonathan Coopersmith (Associate Conductor, The Philadelphia Singers) has been associate conductor of The Philadelphia Singers since 2000 and is a visiting faculty member at The Curtis Institute of Music. From 1998 to 2002, he served as associate conductor of the Delaware County Youth Orchestra. With The Philadelphia Singers, he conducted the world premiere of John Duffy's *Interdependence Day* and has conducted annually on the nationally broadcast "Christmas on Logan Square." Recently, Mr. Coopersmith was engaged by the Philadelphia Orchestra as a guest chorus director. He holds a master's in orchestral conducting from the Mannes College of Music and a bachelor's in music from the University of Pennsylvania, where he studied composition with George Crumb, and has studied at the Pierre Monteux School of Conducting.

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The Curtis Opera Theatre 2004/2005 Season

Alcina

By George Frideric Handel
Performed with the Curtis Alumni Chamber Orchestra
Thursday, April 21 at 8 p.m.
Friday, April 22 at 8 p.m.
Saturday, April 23 at 8 p.m.
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Prince Music Theater,
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Sarah Hatsuko Hicks, conductor
David Zinn, scenic designer and costume designer
Lenore Doxsee, lighting designer
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2004 production of
The Rape of Lucretia
(photo by Jean Brubaker)

For information on tickets or to receive season brochures, visit www.curtis.edu, e-mail tickets@curtis.edu or call the Curtis Ticket Office at 215-893-7902.

Vocal Studies Department Performances on the Student Recital Series

- Friday, February 25
- Wednesday, March 2:
  100th-Birthday Tribute to Marc Blitzstein (Composition '26)

Field Concert Hall, 8 p.m.

Free and open to the public,
no tickets required.



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Henry Fogel
Alan and Margreet Francis
Madeline Frantz and Burke Smith
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List complete as of January 30, 2005.

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THE CURTIS INSTITUTE OF MUSIC
CELEBRATING ITS 80TH YEAR

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Forty-Seventh Student Recital
Monday, February 21, 2005
Field Concert Hall, 8 p.m.

❧

Sonata in A minor, Op. 27, No. 2, "Obsession" — Eugène Ysaÿe (1858 – 1931)
Prélude: Poco vivace
Malinconia: Poco lento
Danse des ombres: Sarabande (lento)
Les Furies: Allegro furioso

Ming-I Tsai, *violin*

Concerto No. 1 in E minor, Op. 11 — Frédéric Chopin (1810 – 1849)
Allegro maestoso: Risoluto
Romance: Larghetto
Rondo: Vivace

Shih-Wei Huang, *piano*
Hugh Sung, *piano accompaniment*

INTERMISSION

Poème, Op. 25 — Ernest Chausson (1855 – 1899)

Yoon Jung Yang, *violin*
Hugh Sung, *piano*

Quartet in C major, K. Anh. 171 — Wolfgang Amadeus Mozart (1756 – 1791)
Allegro
Thema: Andantino

Yoobin Son, *flute*
Hannah Choi, *violin*
Woongjoon Michael Chang, *viola*
Jonah Kim, *cello*

❧

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❧

The Mozart quartet was prepared by Pamela Frank.

Woongjoon Michael Chang from Los Angeles is a student of Joseph de Pasquale and entered Curtis in 2000.

Hannah Choi from Taejon, Korea, is a student of Jaime Laredo and Yumi Ninomiya Scott and entered Curtis in 2002.

Shih-Wei Huang from Tao-Yuan, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2003.

Jonah Kim from Seoul is a student of Orlando Cole and Peter Wiley and entered Curtis in 2000.

Yoobin Son from Sungnam City, Korea, is a student of Jeffrey Khaner and entered Curtis in 2003.

Ming-I Tsai from Tainan, Taiwan, is a student of Ida Kavafian and Arnold Steinhardt and entered Curtis in 2002.

Yoon Jung Yang from Seoul is a student of Pamela Frank and Aaron Rosand and entered Curtis in 2001.

Hugh Sung ('90), director of instrumental accompaniment and student recitals

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Tuesday, February 22, 2005
Field Concert Hall, 8 p.m.

Barber	**Three Songs, Op. 10**
Poulenc	***Chanson gaillardes***
	Nathan Bachhuber, baritone
	David Moody, piano
Beethoven	**Sonata No. 2 in G minor, Op. 5, No. 2**
	Michael Haas, cello
	Susanne Son, piano ('93)
Debussy	**"Apparition"**
	"Clair de lune"
	"Pantomime"
	"Pierrot"
Duparc	**"Chanson triste"**
	"Extase"
	"L'invitation au voyage"
	"Soupir"
	Ashley Thouret, soprano
	Mikael Eliasen, piano
Saint-Saëns	**Sonata No. 1 in D minor, Op. 75**
	Shana Douglas, violin
	Roman Rabinovich, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Forty-Eighth Student Recital
Tuesday, February 22, 2005
Field Concert Hall, 8 p.m.

❧

Sonata No. 1 in D minor, Op. 75 — Camille Saint-Saëns (1835 – 1921)
Allegro agitato — Adagio
Allegretto moderato — Allegro molto

Shana Douglas, *violin*
Roman Rabinovich, *piano*

Sonata No. 2 in G minor, Op. 5, No. 2 — Ludwig van Beethoven (1770 – 1827)
Adagio sostenuto ed espressivo —
Allegro molto più tosto presto
Rondo: Allegro

Michael Haas, *cello*
Susanne Son, *piano*

INTERMISSION

Chanson gaillardes — Francis Poulenc (1899 – 1963)

La Maîtresse volage
Chanson à boire
Madrigal
Invocation aux Parques
Couplets bachiques
L'Offrande
La Belle jeunesse
Sérénade

Nathan Bachhuber, *baritone*
David Moody, *piano*

"L'invitation au voyage" — Henri Duparc (1848 – 1933)
"Soupir"
"Extase"
"Chanson triste"

Ashley Thouret, *soprano*
Mikael Eliasen, *piano*

Three Songs, Op. 10 — Samuel Barber (1910 – 1981)
"Rain has fallen"
"Sleep now"
"I hear an army"

Nathan Bachhuber, *baritone*
David Moody, *piano*

"Pantomime" — Claude Debussy (1862 – 1918)
"Clair de lune"
"Pierrot"
"Apparition"

Ashley Thouret, *soprano*
Mikael Eliasen, *piano*

❧

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Nathan Bachhuber from Appleton, Wis., is a student of Marlena Kleinman Malas and entered Curtis in 2004.

Shana Douglas from West Hartford, Conn., is a student of Ida Kavafian and Arnold Steinhardt and entered Curtis in 2001.

Michael Haas from Windsor, Conn., is a student of David Soyer and entered Curtis in 2001.

Roman Rabinovich from Ramat-Gan, Israel, is a student of Seymour Lipkin and entered Curtis in 2003.

Ashley Thouret from Toronto is a student of Joan Patenaude-Yarnell and entered Curtis in 2004.

Samuel Barber (Composition '34)

Susanne Son (Piano '93), staff

Mikael Eliasen, head of vocal studies department

David Moody, opera and voice coach

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

❧

Next Student Recital

Wednesday, February 23, 2005
Field Concert Hall, 8 p.m.

J.S. Bach — **Partita No. 1 in B minor, BWV 1002**
Hwi-Eun Kim, violin

Brahms — **Trio No. 1 in B major, Op. 8**
Elena Urioste, violin
Abraham Feder, cello
Roman Rabinovich, piano

Schubert — **Fantasy in C major, Op. Post. 159, D. 934**
Hye-Jin Kim, violin
Susanne Son, piano ('93)

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Forty-Ninth Student Recital
Wednesday, February 23, 2005
Field Concert Hall, 8 p.m.

❧

Partita No. 1 in B minor, BWV 1002 — Johann Sebastian Bach (1685 – 1750)
- Allemanda — Double
- Courante — Double
- Sarabande — Double
- Tempo di borea — Double

Hwi-Eun Kim, *violin*

Fantasy in C major, Op. Post. 159, D. 934 — Franz Schubert (1797 – 1828)

Hye-Jin Kim, *violin*
Susanne Son, *piano*

INTERMISSION

Trio No. 1 in B major, Op. 8 — Johannes Brahms (1833 – 1897)
- Allegro con moto
- Scherzo: Allegro molto
- Adagio non troppo
- Finale: Allegro molto agitato

Elena Urioste, *violin*
Abraham Feder, *cello*
Roman Rabinovich, *piano*

❧

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The Brahms trio was prepared by Meng-Chieh Liu.

Abraham Feder from Chicago is a student of David Soyer and Peter Wiley and entered Curtis in 2004.

Hwi-Eun Kim from Daegu, Korea, is a student of Ida Kavafian and Yumi Ninomiya Scott and entered Curtis in 2003.

Hye-Jin Kim from Sung Nam, Korea, is a student of Ida Kavafian and Jaime Laredo and entered Curtis in 2000.

Roman Rabinovich from Ramat-Gan, Israel, is a student of Seymour Lipkin and entered Curtis in 2003.

Elena Urioste from Philadelphia is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2003.

Susanne Son (Piano '93), staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

❧

Next Student Recital

Friday, February 25, 2005
Field Concert Hall, 8 p.m.

Bizet — **"Habanera: L'amour est un oiseau" from *Carmen***
Elif Ezgi Kutlu, mezzo-soprano
Susan Nowicki, piano

Donizetti — **"O luce di quest'anim" from *Linda di Chamounix***
Rinnat Moriah, soprano
David Moody, piano

Floyd — **"Ain't it a pretty night" from *Susannah***
Rhoslyn Jones, soprano
Susan Nowicki, piano

Hoiby — **"Be not afeard" from *The Tempest***
Mozart — **"O wie ängstlich" from *Die Entführung aus dem Serail***
Brian Zachary Porter, tenor
Susan Nowicki, piano

Mozart — **"Susanna or via sortite" from *Le nozze di Figaro***
Nathan Bachhuber, baritone
Rhoslyn Jones, soprano
Rinnat Moriah, soprano
Susan Nowicki, piano

Nicolai — **"Nun eilt herbei" from *Die lustigen Weiber von Windsor***
Alexis Barthelemy, soprano
Susan Nowicki, piano

Rossini — **"Cruda sorte!" from *L'italiana in Algeri***
Hanan Tarabay, mezzo-soprano
David Moody, piano

(continued)

R. Strauss

Selections from *Der Rosenkavalier*:
"Hab' mir's gelobt"
Elif Ezgi Kutlu, mezzo-soprano
Heidi Melton, soprano
Rinnat Moriah, soprano
David Moody, piano
"Ist ein Traum"
Elif Ezgi Kutlu, mezzo-soprano
Rinnat Moriah, soprano
David Moody, piano

Verdi

Selections from *Falstaff*:
"Presenteremo un 'bill' per una tassa"
Rhoslyn Jones, soprano
Elif Ezgi Kutlu, mezzo-soprano
Rinnat Moriah, soprano
Hanan Tarabay, mezzo-soprano
David Moody, piano
"Sul fil d'un soffio etesio"
Ashley Thouret, soprano
Susan Nowicki, piano

Verdi

"Caro nome" from *Rigoletto*
Lishir Inbar, soprano
David Moody, piano

Verdi

Selections from *La traviata*:
"De' miei bollenti spiriti"
Brenden Patrick Gunnell, tenor
David Moody, piano
"Pargi, o cara"
Lishir Inbar, soprano
Brenden Patrick Gunnell, tenor
David Moody, piano

Weber

"Leise, leise, fromme Weise" from *Der Freischütz*
Heidi Melton, soprano
Susan Nowicki, piano

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Fiftieth Student Recital
Friday, February 25, 2005
Field Concert Hall, 8 p.m.

❧

"Habanera: L'amour est un oiseau" — Georges Bizet
from *Carmen* — (1838 – 1875)

Elif Ezgi Kutlu, *mezzo-soprano*
Susan Nowicki, *piano*

"Ain't it a pretty night" — Carlisle Floyd
from *Susannah* — (b. 1926)

Rhoslyn Jones, *soprano*
Susan Nowicki, *piano*

"Sul fil d'un soffio etesio" — Giuseppe Verdi
from *Falstaff* — (1813 – 1901)

Ashley Thouret, *soprano*
Susan Nowicki, *piano*

"Be not afeard" — Lee Hoiby
from *The Tempest* — (b. 1926)

Brian Zachary Porter, *tenor*
Susan Nowicki, *piano*

"Nun eilt Herbei" — Otto Nicolai
from *Die lustigen Weiber von Windsor* — (1810 – 1849)

Alexis Barthelemy, *soprano*
Susan Nowicki, *piano*

"Leise, leise, fromme Weise" Carl Maria Von Weber
from *Der Freischütz* (1786 – 1826)

Heidi Melton, *soprano*
Susan Nowicki, *piano*

"O wie ängstlich, o wie feurig" Wolfgang Amadeus Mozart
from *Die Entführung aus dem Serail* (1756 – 1791)

Brian Zachary Porter, *tenor*
Susan Nowicki, *piano*

"Susanna or via sortite" Mozart
from *Le nozze di Figaro*

Nathan Bachhuber, *baritone*
Rhoslyn Jones, *soprano*
Rinnat Moriah, *soprano*
Susan Nowicki, *piano*

INTERMISSION

"Presenteremo un 'bill' per una tassa" Verdi
from *Falstaff*

Rhoslyn Jones, *soprano*
Elif Ezgi Kutlu, *mezzo-soprano*
Rinnat Moriah, *soprano*
Hanan Tarabay, *mezzo-soprano*
David Moody, *piano*

"Caro nome" Verdi
from *Rigoletto*

Lishir Inbar, *soprano*
David Moody, *piano*

"Cruda sorte!" Gioachino Rossini
from *L'italiana in Algeri* (1792 – 1868)

Hanan Tarabay, *mezzo-soprano*
David Moody, *piano*

"O luce di quest'anima" Gaetano Donizetti
from *Linda di Chamounix* (1797 – 1848)

Rinnat Moriah, *soprano*
David Moody, *piano*

***La traviata*, selections** Verdi

"De' miei bollenti spiriti"

Brenden Patrick Gunnell, *tenor*
David Moody, *piano*

"Pargi, o cara"

Lishir Inbar, *soprano*
Brenden Patrick Gunnell, *tenor*
David Moody, *piano*

***Der Rosenkavalier*, selections** Richard Strauss
(1864 – 1949)

"Hab' mir's gelobt"

Elif Ezgi Kutlu, *mezzo-soprano*
Heidi Melton, *soprano*
Rinnat Moriah, *soprano*
David Moody, *piano*

"Ist ein Traum"

Elif Ezgi Kutlu, *mezzo-soprano*
Rinnat Moriah, *soprano*
David Moody, *piano*

❧

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Nathan Bachhuber from Appleton, Wis., is a student of Marlena Kleinman Malas and entered Curtis in 2004.

Alexis Barthelemy from Kitchener-Waterloo, Ontario, is a student of Marlena Kleinman Malas and entered Curtis in 2001.

Brenden Patrick Gunnell from Haslett, Mich., is a student of Joan Patenaude-Yarnell and entered Curtis in 2002.

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Lee Hoiby (Composition '52)

Susan Nowicki, opera and voice coach

David Moody, opera and voice coach

CURTIS VOCAL STUDIES DEPARTMENT
Friday, February 25, 2005

Please hold all applause until the end of each set. Thank you.

"Habanera: L'amour est un oiseau" from *Carmen*
Music by Georges Bizet

Quand je vous aimerai?	When will I love you?
Ma foi, je ne sais pas,	Good lord, I don't know,
Peut-être jamais, peut-être demain.	Maybe never, maybe tomorrow.
Mais pas aujourd'hui, c'est certain.	But not today, that's certain.
L'amour est un oiseau rebelle	Love is a rebellious bird
Que nul ne peut apprivoiser,	That nothing can tame,
Et c'est bien en vain qu'on l'appelle,	And it is simply in vain to call it
S'il lui convient de refuser.	If it is convenient for it to refuse.
Rien n'y fait, menace ou prière,	Nothing will work, threat or pleading,
L'un parle bien, l'autre se tait;	One speaks, the other stays quiet;
Et c'est l'autre que je préfère	And it's the other that I prefer
Il n'a rien dit; mais il me plaît.	He said nothing; but he pleases me.
L'amour! L'amour! L'amour! L'amour!	Love! Love! Love! Love!
L'amour est enfant de Bohême,	Love is the child of the Bohemian,
Il n'a jamais, jamais connu de loi,	It has never, never known any law,
Si tu ne m'aime pas, je t'aime,	If you don't love me, I love you,
Si je t'aime, prend garde à toi!	If I love you, keep guard of yourself!
Si tu ne m'aime pas,	If you don't love me,
Si tu ne m'aime pas, je t'aime!	If you don't love me, I love you!
Mais, si je t'aime,	But, if I love you,
Si je t'aime, prend garde à toi! ...	If I love you, keep guard of yourself! ...
L'oiseau que tu croyais surprendre	The bird you thought to surprise
Battit de l'aile et s'envola;	Bat its wing and flew away;
L'amour est loin, tu peux l'attendre;	Love is far away, you can wait for it;
Tu ne l'attend plus, il est là!	If you wait for it no more, it is there!
Tout autour de toi vite, vite,	All around you, quickly, quickly,
Il vient, s'en va, puis il revient!	It comes, goes, then it comes back!
Tu crois le tenir, il t'évite;	You think to hold it, it avoids you;
Tu crois l'éviter, il te tient!	You think to avoid it, it holds you!
L'amour, l'amour, l'amour, l'amour!	Love, love, love, love!
L'amour est enfant de Bohême, ...	Love is the child of the Bohemian, ...

Translation courtesy of Lea F. Frey (blfrey@earthlink.net)

"Sul fil d'un soffio etesio" from *Falstaff*
Music by Giuseppe Verdi

Sul fil d'un soffio etesio
scorrete, agili larve;
fra i rami un baglior cesio
d'alba lunare apparve.
Danzate! E il passo blando
misuri un blando suon,
la magiche accoppiando carole
alla canzon.

Erriam sotto la luna
scegliendo fior da fiore;
ogni corolla in core
porta la sua fortuna.
Coi gigli e le viole
scriviam de' nomi arcani;
dalle fatate mani
germoglino parole ...
parole alluminate di puro argento
e d'or ...
carmi e malìe.
Le fate hanno, per cifre, i fior.

On the breath of an etesian breeze
scurry, agile shadows;
among the branches a bluish-grey glow
of the rising moon has appeared.
Dance! And may the gentle steps
measure a gentle sound,
combining the magical dances with the song.

Let us wander beneath the moon,
choosing flower by flower;
each crown of petals, in its heart,
brings its good fortune.
With the lilies and the violets,
let us write secret names;
from our enchanted hands may words blossom ...
words illuminated by pure silver and gold ...
Magic incantations and charms.
The Faeries have, for alphabet letters, flowers.

Translation courtesy of Jennifer Silberberg (JennyR529@aol.com)

"Nun eilt Herbei" from *Die lustigen Weiber von Windsor*
Music by Otto Nicolai

Nun eilt herbei, Witz, heit're Laune,
die Tolsten Schwänke, List und Uebermut!
Nichts sei zu arg, wenn's dazu diene,
die Männer ohn' Erbarmen zu bestrafen.
Das ist ein Volk! So schlecht sind sie,
dass man sie gar genug nicht quälen kann!
Vor allem jener dicke Schlemmer,
der uns verführen will! Ha, ha, ha, ha!
Er soll es büssen! Doch wenn er kommt,
wie werd' ich mich benehmen müssen?

Now hurry here, wit and high spirits,
the craziest pranks, cunning and bravado!
Nothing's too bad if it serves
to punish men without mercy.
A fine bunch! So base are thee,
that one cannot torment them enough!
Above all, that fat glutten,
that's trying to seduce us! Ha, ha ... !
He shall pay for it! But when he comes,
how must I behave?
What shall I say? Wait, I know already!

Was werd' ich sagen? Halt, ich weiss
es schon!
"Verführer, warum stellt Ihr so
der tugendsamen Gattin nach?
Warum, warum? Verführer!
Den Frevel sollt' ich nie verzeih'n,
nein, nie,
Mein Zorn müsst' Eure Straffe sein;
Jedoch, des Weibes Herz ist schwach!
Ihr klagt so rührend Eure Pein,
Ihr seufzt — mein Herz wird weich.
Nicht länger kann ich grausam sein,
und ich gesteh' es, schamrot, Euch
ein,
mein Ritter, ach, ich liebe Euch, nur
Euch!"
Er wird mir glauben!
Verstellen kann ich mich fürwahr.
Ein kühnes Wagstück ist es zwar,
alein, den Spass darf man sich schon
erlauben.
Frohsinn und Laune würzen das
Leben,
und zu vergeben ist wohl ein Scherz;
so zum Vergnügen darf man schon
lügen,
bleibt nur voll Liebe, voll Treue das
Herz.
Drum voll Vertrauen wag' ich die Tat;
Lustige Frauen, ja, die wissen sich Rat.
Lustige Frauen, wag' ich die Tat, ja,
Lustige Frauen, die wissen schlauen

"Seducer, why do so pursue
a virtuous wife?
Why, why? Seducer!
I should never pardon the outrage,
no, never,
My anger should be your punishment;
And yet, a woman's heart is weak!
You express so movingly your pain,
You sigh — my heart grows weak.
No longer can I be cruel,
And, I confess it, blushing to you:
my Knight, ah, I love you — you
alone!"
He'll believe me!
I can dissemble, without a doubt.
It is a bold piece of daring, indeed,
but one can allow oneself a joke like
this.
Cheerfulness and jollity add spice to
life,
and a joke is soon forgiven;
so in jest one may tell a lie,
if only the heart remains full of love
and faithful.
So, full of confidence, I'll rish the deed;
Merry wives, yes — they know all the
tricks.
Merry wives, I'll risk the deed, yes,
Merry wives, know cunning tricks.

Translation www.lottelehmann.org

"Leise, leise, fromme Weise" from *Der Freischütz*
Music by Carl Maria von Weber

Wie nahte mir der Schlummer,
Bevor ich ihn gesehn?
Ja, Liebe pflegt mit Kummer
Stets Hand in Hand zu gehn!
Ob Mond auf seinem Pfad wohl lacht?
Welch schöne Nacht!
Leise, leise,
Fromme Weise!
Schwing dich auf zum Stemenkreise.

How could sleep come to me
before I saw him?
Yes, love and anxiousness
always go hand in hand.
Does the moon smile on his path?
What a beautiful night!
Softly, softly,
my pure song!
Waft yourself to the region of stars.

Lied, erschalle!
Feiernd walle
Mein Gebet zur Himmelshalle!
O wie hell die goldnen Sterne,
Mit wie reinem Glanz sie glühn!
Nur dort in der Berge Ferne
Scheint ein Wetter aufzuziehn.
Dort am Wald auch schwebt ein Heer
Dunkler Wolken dumpf und schwer.
Zu dir wende
Ich die Hände,
Herr ohn' Anfang und ohn' Ende!
Vor Gefahren
Uns zu wahren
Sende deine Engelscharen!
Alles pflegt schon längst der Ruh?
Trauter Freund, wo weilest du?
Ob mein Ohr auch eifrig lauscht,
Nur der Tannen Wipfel rauscht;
Nur das Birkenlaub im Hain
Flüstert durch die hehre Stille;
Nur die Nachtigall und Grille
Scheint der Nachtluft sich zu freun.
Doch wie? Täuscht mich nicht mein Ohr?
Dort klingt's wie Schritte!
Dort aus der Tannen Mitte
Kommt was hervor!
Er ist's! Er ist's!
Die Flagge der Liebe mag wehn!
Dein Mädchen wacht
Noch in der Nacht!
Er scheint mich noch nicht zu sehn!
Gott, täuscht das Licht
Des Monds mich nicht,
So schmückt ein Blumenstrauß den Hut!
Gewiß, er hat den besten Schuß getan!
Das kündet Glück für morgen an!
O süße Hoffnung, neu belebter Mut!
All meine Pulse schlagen,
Und das Herz wallt ungestüm,
Süß entzückt entgegen ihm!
Konnt'ich das zu hoffen wagen?

Resound, my song!
Solemnly float,
my prayer, to the halls of heaven!
Oh, how bright the golden stars are,
with how pure a gleam they glow!
There only, in the distant mountains,
a storm seems to be brewing up.
There, too, over the forest hovers a mass
of dark clouds, brooding and heavy.
To you I turn
my hands,
Lord without beginning or end!
From dangers
to guard us
send your hosts of angels!
All things have long betaken themselves to rest.
Dear friend, why are you tarrying?
Even when my ear listens keenly,
only the tops of the fir trees rustle;
only the birch leaves in the grove
whisper through the wondrous silence.
Only the nightingale and the cricket
seem to enjoy the night air.
And yet, do my ears deceive me?
That sounds like footsteps!
From the middle of the pines there
someone is coming!
It is he, it is he!
Let love's banner flutter!
Your maiden is watching
even though it is night!
He does not seem to see me yet!
God, if the moonlight
does not deceive me,
a bunch of flowers adorns his hat!
For sure he has made the best shot!
That tells of good luck for tomorrow!
O sweet hope, O courage new revived!
All my pulses are beating,
and my heart pants wildly,
full of sweet enchantment at his approach!
Could I dare to hope it?

Ja, es wandte sich da Glück
Zu dem teuren Freund zurück,
Will sich morgen treu bewähren!
Ist's nicht Täuschung? Ist's nicht Wahn?
Himmel, nimm des Dankes Zähren
Für dies Pfand der Hoffnung an!
all mein Pulse schlagen,
Und das Herz wallt ungestüm,
Süß entzückt entgegen ihm!

Yes, luck has returned
to my dear friend,
and will stay faithful tomorrow!
Is it no mistake? Is it no madness?
Heaven, receive these tears of thanks
for this pledge of hope!
All my pulses are beating,
and my heart pants wildly,
full of sweet enchantment at his approach!

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"O wie ängstlich" from *Die Entführung aus dem Serail*
Music byWolfgang Amadeus Mozart

Constanze, Constanze! dich wieder zu sehen dich!

O wie angstlich, o wie feurig klopft mein liebevolles herz. ...
und des wiedersehens zahre
lohnt der trennung bangen schmerz. ...
Schon zittr' ich und wank,
schon zag' ich und schwanke, ...
es hebt sich die schwellende Brust. ...
Ist das ihr lispeln?
Es wird mir so bange!
War das ihr seufzen?
Es glüht mir die wange.
Täuscht mich die liebe, war es ein traum? ...

Constanza, Constanza! once more to behold thee!

O how anxious, O how ardent beats my love enraptured heart, ...
In our tears of joy at meeting,
we'll forget the years apart. ...
I tremble and shiver,
with anguish I quiver, ...
My heart burst with longing and hope, ...
Is that her whisper?
I fear some surprises!
Was that her sighing?
My temperature rises.
Does love deceive me, was it a dream? ...

Translation copyright © 1968 by Edwin F. Kalmus

"Susanna or via sortite" from *Le nozze di Figaro*
Music by Wolfgang Amadeus Mozart

Susanna, or via, sortite,
sortite, io così vo'.

Fermatevi ... sentite ...
Sortire ella non può.

Cos'è codesta lite!
Il paggio dove andò!

COUNT:
Susanna, now, come out of there,
Come out, I order you.
COUNTESS:
Stop it ... listen to me ...
She can't come out.
SUSANNA:
What is this quarrel!
Where did the page go?

E chi vietarlo or osa?

Lo vieta l'onestà.
Un abito da sposa
provando ella si sta.

Chiarissima è la cosa:
l'amante qui sarà.

Bruttissima è la cosa,
chi sa cosa sarà.

Capisco qualche cosa,
veggiamo come va.

Dunque parlate almeno.
Susanna, se qui siete ...

Nemmen, nemmen, nemmeno,
io v'ordino: tacete.

Consorte mia, giudizio,
un scandalo, un disordine,
schiviam per carità!

Oh cielo, un precipizio,
un scandalo, un disordine,
qui certo nascerà.

Consorte mio, giudizio,
un scandalo, un disordine,
schiviam per carità!

Recitativo:

Dunque voi non aprite?

E perché degg'io
le mie camere aprir?

Ebben, lasciate,
l'aprirem senza chiavi.

COUNT:
And who dares to forbid her now?
COUNTESS:
Honesty forbids it.
She's trying on
Her wedding dress.
COUNT:
It's clear what's happening:
Her lover's in there.

COUNTESS:
This is horrible!
Who knows what will happen?

SUSANNA:
I understand what's happened,
We'll see how things go.

COUNT:
Then speak at least,
Susanna, if you're there ...
COUNTESS:
No, no, no, don't speak!
I order you both, be quiet!
COUNT:
Be careful, my wife,
A scandal, a confusion,
Pray let us avoid!
SUSANNA:
Oh heavens, a disgrace,
a scandal, a confusion,
will come out of this for sure.
COUNTESS:
Be careful, my husband,
A scandal, a confusion,
Pray let us avoid!

COUNT:
Then you'll not open it?
COUNTESS:
And why should I
open my own rooms to you?
COUNT:
Fine — leave it,
I'll open it without keys.

Ehi, gente!
You there!

COUNTESS:

Come?
What?
Porreste a repentaglio
You'd play games
d'una dama l'onore?
with a lady's honor?

COUNT:

È vero, io sbaglio.
True; I made a mistake.
Posso senza rumore,
I can do it without noise,
senza scandalo alcun di nostra gente
without scandal before our people
andar io stesso
I'll go myself
a prender l'occorrente.
to fetch the tools.
Attendete pur qui,
You'll wait here;
ma perché in tutto
but to make sure
sia il mio dubbio distrutto
of all my doubts,
anco le porte io prima chiuderò.
I'll lock the doors first.

COUNTESS:

(Che imprudenza!)
(What bad luck!)

COUNT:

Voi la condiscendenza
And you, pray have the
di venir meco avrete.
condescension
Madama, eccovi il braccio, andiamo.
to accompany me.
My lady, here is my arm. Let's go.

COUNTESS:

Andiamo.
Let's go.

COUNT:

'Susanna' starà qui
'Susanna' will remain here
finché torniamo
until we come back.

Translation courtesy Hannah Kilpatrick (hannahelizabeth@start.com.au) from www.aria-database.com

"Presenteremo un 'bill' per una tassa" from *Falstaff*
Music by Giuseppe Verdi

ALICE:

Presenteremo un 'bill' per una tassa al parlamento sulla gente grassa.
We'll present a bill to Parliament for a tax on fat people.

QUICKLY:

Comari!
Gossips!

ALICE:

Ebben?
Well then?

MEG:

Che c'è?
What is it?

QUICKLY:

Sarà sconfitto!
He'll be defeated!

ALICE:

Brava!

Well done!

QUICKLY:

Fra poco gli farem la festa.

In a short while we'll fix him.

ALICE, MEG:

Bene!

Good!

QUICKLY:

Piombò nel laccio a capo fitto.

He plunged into the noose headlong.

ALICE:

Narrami tutto, lesta, lesta.

Tell me everything, quickly, quickly.

MEG:

Lesta.

Quickly.

QUICKLY:

Giunta all'albergo della Giarrettiera
chiedo d'esser ammessa
alla presenza del Cavalier,
segreta messagera.
Sir John si degna d'accordarmi udienza,
m'accoglie tronfio, in furfantesca posa:
"Buon giorno, buona donna."
"Reverenza."
A lui m'inchino molto ossequiosamente,
poi passo alle notizie ghiotte.
Lui beve grosso ed ogni mia massiccia frottola inghiotte.
Infin, per farla spiccia, vi crede
entrambe innamorate cotte delle bellezze sue.
e lo vedrete presto, presto ai vostri piè.

Having arrived at the inn of the Garter,
I ask to be admitted to the presence of the knight, as a private messenger.
Sir John deigns himself to grant me an audience,
he receives me, pompous, in a roguish attitude:
"Good day, good woman."
"My respects."
To him I bow very obsequiously,
then I go on to the news juicy.
He drinks in deeply my huge tale and swallows it "hook, line, and sinker."
Finally, to make it brief, he thinks you both are madly in love with his beautiful qualities.
And you'll see him soon, soon, at your feet.

ALICE:

Quando?

When?

QUICKLY:

Oggi, qui, dalle due alle tre.

Today, here, between two and three.

MEG:

Dalle due alle tre.

Between two and three.

ALICE:

Son già le due!

It's already two o'clock!

MEG, THEN ALICE:

Dalle due alle tre.

Between two and three.

QUICKLY:

Dalle due alle tre.

Between two and three.

ALICE:

Olà! Ned! Will!
Già tutto ho preparato.
Portate qui la cesta del bucato.

Ho there! Ned! Will!
I've prepared everything already.
Bring the laundry hamper here.

QUICKLY:

Sarà un'affare gaio!

It will be happy business!

ALICE:

Nannetta, e tu non ridi? Che cos'hai?
Tu piangi? ... Che cos'hai? Dillo a tua madre.

Nannetta, and you are not laughing?
What's wrong with you?
You're weeping? ... What's wrong with you? Tell your mother.

NANNETTA:

Mio padre ...

My father ...

ALICE:

Ebben?

Well then?

NANNETTA:

Mio padre vuole ch'io mi mariti al Dottor Cajo!

My father wants me to marry Doctor Caius!

ALICE:

A quel pedante?

That pedant?

QUICKLY:

Oibò!

Oho!

MEG:

A quel gonzo!

To that blockhead!

ALICE:

A quel grullo?

To that fool!

NANNETTA:

A quel bisavolo!

To that great-grandfather!

ALICE, THEN MEG, THEN QUICKLY, THEN NANNETTA

No!

No!

NANNETTA:

Piuttosto lapidata viva ...

Rather stoned alive ...

ALICE:

Da una mitraglia di torsi di cavolo.

By a volley of stalks of cabbage.

QUICKLY

Ben detto!

Well spoken!

MEG:

Brava!

Well done!

ALICE:

Non temer.

Don't fear.

NANNETTA:

Evviva! Col Dottor Cajo non mi sposerò!

Hurrah! Then I am not marrying Doctor Caius!

ALICE:

Mette là. Poi, quando avrò chiamato vuoterete la cesta nel fossato.

Put it there, Then, when I shall call you'll empty the hamper into the ditch.

NANNETTA:

Bum!

Splash!

ALICE:

Taci.

Andate.

Hush.

Leave.

NANNETTA:

Che bombardamento.

What a commotion.

ALICE:

Prepariamo la scena. Qua una sedia.

Let's set the scene. Here, a chair.

NANNETTA:

Qua il mio liuto.

Here, my lute.

ALICE:

Apriamo il paravento.
Bravissime! Così! Più aperto ancora.
Fra poco s'incomincia la commedia.
Gaie comari di Vindsor! è l'ora!
L'ora d'alzar la risata sonora!
L'alta risata che scoppia, che scherza,
che sfolgora, armata di dardi e di sferza!
Gaie comari! festosa brigata!
Sul lieto viso spunti il sorriso,
splenda del riso l'acuto fulgor!
Favilla, favilla incendiaria di gioia nell'aria,
di gioia nel cor.
A noi, Tu la parte farai che ti spetta.

Let us open the screen.
Very good! Like that! More open still.
Soon the play will begin.
Merry wives of Windsor! It's time!
It's time to raise our resounding laughter!
The high laughter that bursts,
that jokes, that flashes, armed with darts and with the lash!
Merry wives! festive company!
Let smiles blossom on our happy faces,
Let the bright blaze of laughter shine!
Spark, spark incendiary of joy in the air,
of joy in the heart.
It's our turn. You will play your part.

MEG:

Tu corri il tuo rischio col grosso compar.

You are running your risk with the fat gentleman.

QUICKLY:

Io sto alla vedetta.

I am on the lookout.

ALICE:

Se sbagli ti fischio.

If you blunder I'll hiss you.

NANNETTA:

Io resto in disparte sull'uscio a spiar.

I'll stay to one side, at the door, to observe.

ALICE:

E mostreremo all'uom che l'allegria
d'oneste donne ogni onestà
comporta.
Fra le femine quella è la più ria
che fa la gattamorta.

And we'll show mankind that the
merriment of honest women full
honesty implies.
Among women, she is the most evil
who acts the most slyly.

QUICKLY:

Eccolo! E lui!

Here he is! It's he!

ALICE:

Dov'è?

Where is he?

QUICKLY:

Poco discosto.

Not far.

NANNETTA:

Presto.

Quickly.

QUICKLY:

A salir s'avvia.

He's getting ready to come up.

ALICE:

Tu, di qua.
Tu, di là. Al posto!

You, this way.
You, over there. To your places!

NANNETTA, THEN MEG, THEN QUICKLY:

Al posto!

To our places!

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"Caro nome" from *Rigoletto*
Music by Giuseppe Verdi

Gualtier Maldè — nome di lui sì
amato
scolpisciti nel core innamorato!

Gualtier Maldè — name of my
beloved,
brand this loving heart!

Caro nome che il mio cor
festi primo palpitar,
le delizie dell' amor
mi dêi sempre rammentar!
Col pensiero il mio desir
a te ognora volerà,
e pur l' ultimo sospir,
caro nome, tuo sarà.

Sweet name, you who made my heart
throb for the first time,
you must always remind me
the pleasures of love!
My desire will fly to you
on the wings of thought
and my last breath
will be yours, my beloved.

Translation courtesy Guia K. Monti (guiam@tinn.net)

"Cruda sorte!" from *L'italiana in Algeri*
Music by Gioacchino Rossini

Cruda sorte! Amor tiranno!
Questo æ il premio di mia fé:
Non v'è orror, terror, né affanno
Pari a quel ch'io provo in me.
Per te solo, o mio Lindoro,
lo mi trovo in tal periglio.
Da chi spero, oh Dio, consiglio?
Chi confort mi dara?
Qua ci vuol disinvoltura.
Non più smanie, né paura;
Di coraggio è tempo adesso,
Or chi sono si vedrà.
Già so per pratica
Qual sia l'effetto
D'un sguardo languido,
D'un sospiretto ...
So a domar gli uomini
Come si fa.
Sien dolci o ruvidi
Sien flemma o foco,
Son tutti simili
A presso a poco ...
Tutti la chiedono,
Tutti la bramano
Da vada femmina
Felicità.

Cruel fate! Tyrannical Cupid!
ls this the reward for my constancy?
No horror, terror, or anguish exists
compared to that which l now suffer.
For you alone, my Lindoro,
l find myself in such peril.
From whom, oh God, can I hope for
counsel?
Who will give me comfort?
Keeping cool is what's wanted here,
no more rages or terror:
now is the time for courage;
now they'll see who I am.
From experience l already
know the effect
of a languishing look,
of a slight sigh ...
l know what to do
to tame men.
Be they gentle or rough,
cool or ardent,
they're all alike.
More or less ...
They all seek,
they all long for,
from a pretty woman.
Happiness.

Translation courtesy Ates Uslu (atesu@yahoo.com) from www.aria-database.com

"O luce di quest'anim" from *Linda di Chamounix*
Music by Gaetano Donizetti

Ah tardai troppo e al nostro favorito
convegno io non trovai il mio
diletto Carlo,
e chi sa mai quant' egli avrà sofferto
ma non al par di me
Pegno d'a more questi fiori lascio,
tenero core e per quel core io l'amo,
unico di lui bene
Poveri entrambi siamo
vivam d'amor di speme
pittore ignoto ancora,

Ah! Long I tarried and coming to the
place of our meeting l find no
longer my own, my faithful Carlo,
Who can imagine how much he may
have suffer'd but not as much as l.
Pledge of affection are these flowers
he left,
How tender hearted! And for that
heart l love him, 'tis all he has of
riches
Poor are we! alike in fortune

egli s'innalzerà
co suoi talenti sarò sua sposa allora
ah! noi contenti.

O luce di quest' anima
delizia amore vita,
la nostra sorte unita interra il ciel sarà,
deh vieni a me riposati
su questo cor che t'ama che te sospira
e brama,
che per te sol vivrà ...

O luce di quest' anima
amore delizia vita,
unita nostra sorte in terra il ciel sarà,
unita nostra sorte
il ciel, il ciel sarà!

Vieni! ah! ... O luce di quest' anima
delizia amor e vita ...
la nostra sorte unita interra il ciel sarà,
de vieni a me riposati
su questo cor, che t'ama
che te sospira e brama,
che per te sol vivrà ...

O luce di quest' anima
amore delizia e vita,
unita nostra sorte in terra il ciel sarà,
unita nostra sorte
il ciel, sarà!
vieni al mio core, che te sospira, che
per tesolo si sol vivrà ...

si, si, sol vivrà per te, vieni, vieni,
vieni, vievrà, ...
si, si, sol vivrà per te, ah si, vivrà
vieni! ...

our love all hope inspiring
Though now an unknown painter,
his fame will spread around
With his great talents
While I, his wife, will love him
contented ever.

O light divine that shines from love
Our fates uniting ever,
No time can e'er dissever the tie in
heav'n above,
Ah! come to me and rest awhile
upon this heart adoring
All other joys ignoring
To bask in fortune's smile ah! ...

O light divine shed from above
Our fates uniting ever,
Our hearts divided never, will prove a
heav'n of love,
Our hearts divided never ...
Will prove a heav'n of love!

Come then, ah! ... light divine that
shines from love
Our fates uniting ever
No time can e'er dissever the ties in
heav'n above
Ah! come to me and rest awhile upon
this heart adoring
All other joys ignoring
To bask in fortunes smile ah! ...

O light divine shed from above
our fates uniting ever,
our hearts divided never, will prove a
heav'n of love
Our hearts divided never ...
a heav'n will prove,
My heart will prove thee how much I
love thee and then with constancy, we
ne'er will part. ...

Yes, I ne'er will part from thee, from
thee, from thee, from thee, ...
ah yes, I ne'er will part from thee ...

Translation courtesy H. Millard, from G. Shirmer's Operatic Anthology

"De' miei bollenti spiriti" from *La traviata*
Music by Giuseppe Verdi

Lunge da lei
per me non v'ha diletto!
Volaron già tre lune
dacchè la mia Violetta
agi per me lasciò, dovizie, amori;
e le pompose feste
ov'agli omaggi avvezza,
vedea schiavo ciascun
di sua bellezza ...
Ed or contenta in questi ameni luogi
tutto scorda per me.
Qui presso a lei
io rinascer mi sento,
e dal soffio d'amor rigenerato
scordo ne' gaudi suoi
tutto il passato.

De' miei bollenti spiriti
il giovanile ardore
ella temprò col placido
sorriso dell' amor!
Dal dì che disse: vivere
io voglio a te fedel,
dell'universo immemore
io vivo quasi in ciel.

Life without her
holds no delights for me!
Three months have passed already
since my Violetta
gave up riches, love affairs
and splendid parties for me,
a life where she was courted
and where she enslaved everyone
with her beauty ...
And now she is happy in this lovely place
and forgets everything for my sake.
Here beside her
I feel reborn,
and revived by the breath of love
I forget in the joy she gives me
all that has passed before.

The youthful passion
of my impetuous spirits
has been tamed by her
with the serene smile of love!
Since the day she said: I want to live
ever faithful to you,
the world is lost from memory and
I live as if in heaven.

Translation courtesy www.tenorissimo.com

"Pargi, o cara" from *La traviata*
Music by Giuseppe Verdi

Amato Alfredo, ... oh gioja!

Oh mia Violetta, ... oh gio ja!

Io so che alfine reso mi sei!

Colpevol sono, so tutto, ocara?
Da questo palpito, s'io t'ami impara,
senza te esistere piu non potrei.

VIOLETTA:
O my Alfred! ... O joyful day!
ALFRED:
O my Violetta, ... O joyful day!
VIOLETTA:
To have you with me is such a blessing!
ALFRED:
How could I hurt and ever doubt you?
I lived in misery, along without you;
and how I longed for you is past expressing.

VIOLETTA:

Ah s'anco in vita m'hai ritrovata,
credi che uccidere non puo il dolor.

If to this moment the Lord has spared me
He will be merciful and let me live.

ALFRED:

Scorda l'affanno, donna adorata, a me perdona e alge nitor.

The bitter suff'ring I must have caused you, I came to beg that you forgive!

VIOLETTA:

Chi'io ti perdoni?
Ia reason io; ma solo amor tal mi rende.

I should forgive you when I am guilty?
Thought it was love that made me so.

ALFRED:

Null'uomo o demon, angiol mio, mai piu dividermi potra da te. Mai piu, no mai piu, no, ... mai piu da te.

No force on earth, beloved, ever shall be strong enough to make us part. ...

VIOLETTA:

Null'uoomo o demon, angiol mio,
mio, mai piu dividermi, mai piu,
no, ... mai piu da te.

No force on earth, beloved, ever shall be strong enough to part us. ...

ALFRED:

Parigi, o cara, noi lasceremo,
la vita unniti trascorreremo,
de'corsi affanni compenso avrai,
la tua salute rifiorira.
So spiro e luce tu mi sarai,
tutto il futtoro ne arridera. ...

Nothing, my dearest, shall now remind us
of all the suff'ring we leave behind us.
And far from Paris, far from intrusion,
you shall recover, free from all care.
Living united in sweet seclusion,
Our love will bring us happiness to share. ...

VIOLETTA:

Parigi, o cara, noi lasceremo, si, noi lascerremo,
la vita unniti trascorreremo, noi travvrai, tuto il futuro nearridera,
de'corsi affanni compenso avrai,
la mia salute rifiorira.
So spiro e luce tu mi sarai,
tutto il futtoro ne arridera. ...

Nothing, my dearest, shall now remind us
of all the suff'ring we leave behind us.
And far from Paris, far from intrusion,
I shall recover, free from all care.
Living united in sweet seclusion, Our love will bring us happiness to share.

VIOLETTA:

la mia salute, ... la mia salute rifiorira
...

I shall recover, ... be well at last, ...

ALFRED:

ah, si, la tua salute, ... rifiorira, ...

you shall recover, ... be well at last ...

VIOLETTA:

Ah non piu a un tempio, Alfredo, andiamo, del tuo ritorno grazie rendiamo.

Come, we'll go to church now, and reunited before the altar, thank God in heaven.

ALFRED:

Tu impallidisci!

You are trembling!

VIOLETTA

E nulla, sai! Gioja improvvisa non entra mai sensza turbarlo, in mesto core.

It's really nothing, the joyous moment, So long awaited, made me so happy. It overwhelmed me.

ALFRED:

Gran Dio! Violetta!

Good heavens, Violetta!

VIOLETTA:

E il mio malore! fu debolezza. Ora son forte, Vedi? sorrido.

It is not serious, a passing weakness. Already I'm better, you see it? I'm smiling.

ALFRED:

(Ahi cruda sorte!)

(Ah, what misfortune!)

VIOLETTA:

Fu nulla! Annina, dammi a vestire.

It's nothing! Annina, help me get ready!

ALFRED:

Adeso? Attendi!

How can you? Be patient!

VIOLETTA:

No! voglio uscire.

No, I want to go with you!

Gran Dio! non posso! (Cielo! che vedo!)
Va pel dottore!
Ah! digli, digliche Alfredo e ritornato, e ritornato
all'amore mio, digli che vivere ancor, che vivere ancor vogl'io.

Great heavens, I cannot. (God! I see it.)
Go get the doctor!
Yes, tell him that Alfred has come to join me,
That he is with me
And that he loves me.
Tell him that now I must live for him and that I must recover.

Ma se tornando non m'hai salvato, a niuno in terra salvarmio dato.

But if your coming does not restore me,
No earthly power can save me ever.

Ah! gran Dio!
morir si giovine, io che penato ho tanto! morir si presso atergere il mio si lungo pianto!
Ah! dunque fu delirio la credula speranza! in vano di costanza armato avro, avro il mio cor.

Ah, dear Lord!
How sad to die so young, how tragic and ill fated! To die so close to happiness I have so long awaited.
It was a vain delusion, the hopeful dream is ended. In vain, I made a solemn vow to arm my loving heart!

ALFRED:

Oh mio sospiro e palpito, dilettto del cor mio!
le mie colle tue lagrime confondere deggio!
Ma piu che mai, deh! credilo, m'e d'uopo di costanza.
ah tutto alla spenranza non chiudere il tuo cor!

You are my life and happiness, my joy and inspiration!
My tears with yours are flowing in this hour of tribulation. I beg you to have faith again; you must go on believing.
Ah, do not close your mind to hope,
Bereaving so your heart.

VIOLETTA:

Oh Alfredo, il crudo termine! ...
serbato al nostro amor! ...

O why did it have to end like this? ...
So soon again to part! ...

ALFRED:

Ah Violetta, mia, deh! calmati! ...
m'uccide il tuo dolor! ... m'uccide il tuo dolor, m'uccide il tuo dolor, deh! calmati, calmati!

Ah, Violetta, you must calm yourself. ...
Ah, do not break my heart ... We shall never part, you never must lose hope, do not despair, dearest love.

Translation copyright © 1961 by G. Shirmer, Inc.

"Hab' mir's gelobt" from *Der Rosenkavalier*
Music by Richard Strauss

MARSCHALLIN:

Hab' mir's gelobt, ihn lieb zu haben in der richtigen weis',
daß ich selbst sein Lieb' zu einer andern noch lieb hab'!

Hab' mir freilich nicht gedacht,
daß es so bald mir aufgelegt sollt werden.
Es sind die mehreren Dinge auf der Welt,
so daß sie ein's nicht glauben tät',
wenn man sie möcht' erzählen hör'n.
Alleinig, wer's erlebt,
der glaubt daran und weiß nicht wie.

Da steht der Bub und da steh' ich und mit dem fremden Mädel dort wird er so glück lich sein,
als wie halt Männer das glücklichsein vehrsteh'n.
In Gottes Namen.

I vowed to love him in that true way,
which even would love his love to another.

I did not think however,
that so soon I should have to bear it.
There are many a thing in the world,
that one would not believe,
if one heard them told.
Alas, who lives through it,
believes it and does not know how.

Here is the boy and here am I and with the strange girl there he will be as happy,
as men comprehend to be happy.
In God's name.

SOPHIE:

Mir ist wie in der Kirch'n,
heilig ist mir und so bang und doch ist mir unheilig auch!
Ich weiß nicht, wie mir ist.
Wie in der Kirch'n so heilig so bang.
Ich möcht' mich niederknien dort vor der Frau und möcht' ihr was antun;
denn ich spür', sie gibt mir ihn und nimmt mir was von ihm zugleich.
Weiß garnicht wie mir ist.

Möcht' alles versteh'n und möcht' auch nichts versteh'n.
Möcht' fragen und nicht fragen,
wird mir heiß und kalt.
Und spür' nur dich und weiß nur eins:
dich hab' ich lieb, dich hab' ich lieb.

I feel as if I were at church,
holy I feel and so timid and also unholy!
I don't know how I feel.
Like in church, so holy, so timid.
I want to kneel there before that woman and want to inflict hurt upon her;
because I feel she gives him to me and also takes something from him away from me.
I don't know how I feel.

I want to understand it all and also don't want to understand.
Want to ask and not ask,
hot and cold.
And I feel only you and know only this:
You it is. I love, you I love.

OCTAVIAN:

Es ist was kommen und ist was g'scheh'n.
Ich möcht' sie fragen: darf's denn sein?
Und g'rad' die Frag' die spür' ich,
daß sie mir verboten ist.
Ich möcht' sie fragen,
ich möcht' sie fragen:
warum, warum zittert was in mir?
Ist denn ein großes Unrecht gescheh'n? Und g'rad'an die,
undg'rad'an die,
und g'rad'an die, an die darf ich die Frag, die Frag' nicht tun.

Und dann seh' ich dich an,
Sophie und seh' nur dich,
spür' nur dich, spür nur dich, Sophie,
und seh' nur dich und weiß von nichts als nur: dich, dich hab' ich lieb.

Something has come and it happened.
I want to ask her: can it be?
And just this question,
I feel is not allowed to me to ask.
I want to ask her,
I want to ask her:
Why, why am I trembling?
Did a great ill happen?
And of her, of her, of her I may not ask this question.

And then I look at you,
Sophie and see only you,
feel only you, feel only you, Sophie,
and see only you and know nothing but: you, you I love.

Translation courtesy Ulrike Shapiro

"Ist ein Traum" from *Der Rosenkavalier*
Music by Richard Strauss

SOPHIE:

Ist ein Traum, kann nicht wirklich sein,
daß wir zwei beieinander sein,
bei einand' für alle Zeit und Ewigkeit.

It is a dream, can not be true,
That the two of us are together,
together for all time and eternity.

OCTAVIAN:

Spür' nur dich, spür' nur dich allein und daß wir beieinander sein!
Geht all's sonst wie ein Traum dahin vor meinem Sinn.

Feel only you, feel only you and that we are together!
Everything else passes by me like a dream.

War ein Haus wo, da warst du drein und die Leute schicken mich hinein,
mich grad'aus in die Seligkeit!
Die waren g'scheidt!

There is a house, in which you were, and the people send me in,
right into eternal bliss!
They were knowing!

SOPHIE:

Kannst du lachen? Mir ist zur Stell' bang wie an der himmlischen Schwell'!
Halt mich! ein schwach Ding wie ich bin, sink' dir dahin.

Can you laugh? I am frightened,
as if on the gates to heaven!
Hold me! A meak thing like me, sinks to your feet.

Translation courtesy Ulrike Shapiro

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Fifty-First Student Recital
Monday, February 28, 2005
Field Concert Hall, 8 p.m.

❧

A Tribute to Felix Galimir
(1910 – 1999)

❧

Fünf Sätze, Op. 5 — Anton von Webern (1883 – 1945)

Heftig bewegt
Sehr langsam
Sehr bewegt
Sehr langsam
In zarter Bewegung

Stephanie Jeong, *violin*
Yvonne Lam, *violin*
Brenton Caldwell, *viola*
Michael Haas, *cello*

Langsamer Satz — Webern

Yvonne Lam, *violin*
Stephanie Jeong, *violin*
Brenton Caldwell, *viola*
Michael Haas, *cello*

Divertimento in D major, K. 205 — Wolfgang Amadeus Mozart (1756 – 1791)

March, K. 290
Largo — Allegro
Menuetto
Adagio
Menuetto
Finale: Presto

Celeste Golden, *violin*
Woongjoon Michael Chang, *viola*
Angela Jean Park, *cello*
William N. Farrington, *double bass*
Eva Galina Kiep, *bassoon*
Alma Maria Liebrecht, *horn*
Yousef Ismael Assi, *horn*

INTERMISSION

***Verklärte Nacht*, Op. 4** — Arnold Schoenberg (1874 – 1951)

Joseph Silverstein, *violin*
Lily Francis, *violin*
Mark Holloway, *viola*
Julianne Lee, *viola*
Nicholas Canellakis, *cello*
Abraham Feder, *cello*

❧

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The Mozart divertimento was prepared by Pamela Frank.

The Schoenberg sextet was prepared by Joseph Silverstein.

The Webern quartets were prepared by Steven Tenenbom.

Yousef Ismael Assi from Woodcliff Lake, N.J., is a student of Jerome Ashby and entered Curtis in 2003.

Brenton Caldwell from Tyler, Tex., is a student of Roberto Díaz and entered Curtis in 2004.

Nicholas Canellakis from New York City is a student of Orlando Cole and Peter Wiley and entered Curtis in 2001.

Woongjoon Michael Chang from Los Angeles is a student of Joseph de Pasquale and entered Curtis in 2000.

William N. Farrington from Dublin, Ohio, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2001.

Abraham Feder from Chicago is a student of David Soyer and Peter Wiley and entered Curtis in 2004.

Lily Francis from West Hartford, Conn., is a student of Joseph Silverstein and entered Curtis in 2001.

Celeste Golden from Dallas is a student of Ida Kavafian and Jaime Laredo and entered Curtis in 2000.

Michael Haas from Windsor, Conn., is a student of David Soyer and entered Curtis in 2001.

Mark Holloway from Oceanside, N.Y., is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2002.

Stephanie Jeong from Northbrook, Ill., is a student of Aaron Rosand and entered Curtis in 1997.

Eva Galina Kiep from Kimberton, Pa., is a student of Bernard Garfield and entered Curtis in 2003.

Yvonne Lam from Los Angeles is a student of Victor Danchenko and entered Curtis in 2001.

Julianne Lee from Seoul is a student of Victor Danchenko and Joseph Silverstein and entered Curtis in 2000.

Alma Maria Liebrecht from Bustonsville, Md., is a student of Jerome Ashby and entered Curtis in 2002.

Angela Jean Park from Seoul is a student of Orlando Cole and Peter Wiley and entered Curtis in 2001.

Joseph Silverstein (Violin '50), faculty

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

❧

Biography

Born in Vienna in 1910, **Felix Galimir** studied violin with A. Bak at the Vienna Conservatory and with Carl Flesch. In 1929, he founded the Galimir String Quartet, concertized throughout Europe and recorded the Ravel String Quartet under the composer's direction. He was a member of the NBC Symphony Orchestra and concertmaster of the Symphony of the Air.

Mr. Galimir joined the Curtis faculty in 1972; he taught violin and was head of the chamber music program until his death. He was also a member of the faculty at the Marlboro Music Festival School in Vermont, the Juilliard School, and the Mannes College of Music.

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Fifty-Second Student Recital
Tuesday, March 1, 2005
Field Concert Hall, 8 p.m.

❧

Concerto No. 2 in G minor, Op. 63 — Sergey Prokofiev (1891 – 1953)
Allegro moderato
Andante assai
Allegro, ben marcato

Quan Ge, *violin*
Jungeun Kim, *piano*

Concerto for Violoncello and Orchestra, Op. 22 — Samuel Barber (1910 – 1981)
Allegro moderato
Andante sostenuto
Molto allegro e appassionato

Angela Jean Park, *cello*
Hugh Sung, *piano*

INTERMISSION

Quartet No. 6 in F minor, Op. 80 — Felix Mendelssohn (1809 – 1847)

Allegro vivace assai
Allegro assai
Adagio
Allegro molto

Lily Francis, *violin*
Quan Ge, *violin*
Laura Block, *viola*
Hyun-Jung Ban, *cello*

Rhapsody on a Theme of Paganini, Op. 43 — Sergei Rachmaninoff (1873 – 1943)

Yuja Wang, *piano*
Hugh Sung, *piano accompaniment*

❧

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The Mendelssohn quartet was prepared by Steven Tenenbom.

Hyun-Jung Ban from Seoul is a student of David Soyer and Peter Wiley and entered Curtis in 2001.

Laura Block from Dallas is a student of Roberto Díaz and entered Curtis in 2004.

Lily Francis from West Hartford, Conn., is a student of Joseph Silverstein and entered Curtis in 2001.

Quan Ge from Anhui, China, is a student of Jaime Laredo and Yumi Ninomiya Scott and entered Curtis in 2002.

Angela Jean Park from Seoul is a student of Orlando Cole and Peter Wiley and entered Curtis in 2001.

Yuja Wang from Beijing is a student of Gary Graffman and entered Curtis in 2002.

Samuel Barber (Composition '34)

Jungeun Kim, staff pianist

Hugh Sung ('90), director of instrumental accompaniment and student recitals

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

❧

All student recitals during the week of February 28
are sponsored by
Spector Gadon & Rosen
Foundation

Next Student Recital

Wednesday, March 2, 2005
Field Concert Hall, 8 p.m.
Vocal Class Recital: Works by Marc Blitzstein, with Donald St. Pierre, piano

Blitzstein

"Emily" from *Symphony: The Airborne*
"The Rose Song" from *Reuben Reuben*
Charles Unice, bass-baritone

from *From Marion's Book:*
"o by the by"
"until and I heard"
"open your heart"
Hanan Tarabay, mezzo-soprano

from *Is 5:*
"mister, youse needn't be so spry"
"jimmie's got a goil"
Hanan Tarabay, mezzo-soprano

"I Wish It So" from *Juno*
Ashley Thouret, soprano

"Joe Worker" from *The Cradle Will Rock*
"Modest Maid"
"when life is quite through with" from *From Marion's Book* and *Is 5*
Hanan Tarabay, mezzo-soprano
"The New Suit" from *Zipper Fly*
"Penny Candy" from *No for an Answer*
James J. Kee, baritone

from *Regina:*
"Birdie's Aria"
Rhoslyn Jones, soprano
"Blues"
Elif Ezgi Kutlu, mezzo-soprano
"Chinkypin"
James J. Kee, baritone
"Rain Quartet"
Rinnat Moriah, soprano
Rhoslyn Jones, soprano
Elif Ezgi Kutlu, mezzo-soprano
Charles Unice, bass-baritone
"What Will It Be?"
Rinnat Moriah, soprano

6 Elizabethan Songs
Brian Zachary Porter, tenor

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Fifty-Third Student Recital
Wednesday, March 2, 2005
Field Concert Hall, 8 p.m.

❧

Works by alumnus Marc Blitzstein (1905 – 1964), performed on the 100th anniversary of his birth

❧

6 Elizabethan Songs
Sweet Is the Rose
Shepherd's Song
Song of the Glove
Court Song
Lullaby
Vendor's Song

Brian Zachary Porter, *tenor*

(continued inside)

"o by the by" e.e. cummings
from *From Marion's Book*
"mister, youse needn't be so spry" e.e. cummings
from *Is 5*
"jimmie's got a goil" e.e. cummings
from *Is 5*
"when life is quite through with" e.e. cummings
from *From Marion's Book* and *Is 5*
"until and I heard" e.e. cummings
from *From Marion's Book*
"open your heart" e.e. cummings
from *From Marion's Book*
"Joe Worker"
from *The Cradle Will Rock*
Hanan Tarabay, *mezzo-soprano*

"I Wish It So" from *Juno*
Ashley Thouret, *soprano*

"Penny Candy" from *No for an Answer*
"The New Suit (Zipper Fly)"
James J. Kee, *baritone*

"The Rose Song" from *Reuben Reuben*
Charles Unice, *bass baritone*

"Modest Maid"
Hanan Tarabay, *mezzo-soprano*

"Emily" from *Symphony: The Airborne*
Charles Unice, *bass baritone*

Regina, selections
"What Will It Be?"
Rinnat Moriah, *soprano*

"Chinkypin"
James J. Kee, *baritone*

"Blues"
Elif Ezgi Kutlu, *mezzo-soprano*

"Birdie's Aria"

Rhoslyn Jones, *soprano*

"Rain Quartet"

Rinnat Moriah, *soprano*
Rhoslyn Jones, *soprano*
Elif Ezgi Kutlu, *mezzo-soprano*
Charles Unice, *bass baritone*

Donald St. Pierre, *piano*

❧

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

❧

All student recitals during the week of February 28
are sponsored by
Spector Gadon & Rosen
Foundation

❧

Rhoslyn Jones from Aldergrove, British Columbia, is a student of Marlena Kleinman Malas and entered Curtis in 2004.

James J. Kee from Washington, D.C., is a student of Marlena Kleinman Malas and entered Curtis in 2001.

Elif Ezgi Kutlu from Ankara, Turkey, is a student of Cynthia Hoffman, adjunct faculty, and entered Curtis in 2004.

Rinnat Moriah from Holon, Israel, is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2004.

Brian Zachary Porter from Bloomfield Hills, Mich., is a student of Joan Patenaude-Yarnell and entered Curtis in 2003.

Hanan Tarabay from Gulf Breeze, Fla., is a student of Marlena Kleinman Malas and entered Curtis in 2000.

Ashley Thouret from Toronto is a student of Joan Patenaude-Yarnell and entered Curtis in 2004.

Charles Unice from Shavertown, Pa., is a student of Marlena Kleinman Malas and entered Curtis in 2002.

Marc Blitzstein (Composition '26)

Donald St. Pierre, opera and voice coach

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Fifty-Fourth Student Recital
Friday, March 4, 2005
Field Concert Hall, 8 p.m.

❧

Deuxième Fantasie — Jehan Alain (1911 – 1940)

Allegro deciso
from *Evocation: poème symphonique*, Op. 37 — Marcel Dupré (1886 – 1971)

Nathan Laube, *organ*

Concerto in D minor, Op. 47 — Jean Sibelius (1865 – 1957)
Allegro moderato
Adagio di molto
Allegro, ma non troppo

Erin Schreiber, *violin*
Jungeun Kim, *piano*

INTERMISSION

Sonata in B-flat major, D. 960 — Franz Schubert (1797 – 1828)

Molto moderato
Andante sostenuto
Scherzo: Allegro vivace
Allegro ma non troppo

Ran Jia, *piano*

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

Ran Jia from Shanghai is a student of Gary Graffman and entered Curtis in 2004.

Nathan Laube from Gurnee, Ill., is a student of Alan Morrison and entered Curtis in 2004.

Erin Schreiber from Elsah, Ill., is a student of Pamela Frank and Jaime Laredo and entered Curtis in 2004.

Jungeun Kim, staff pianist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

❧

All student recitals during the week of February 28
are sponsored by
Spector Gadon & Rosen
Foundation

❧

Next Curtis Recital

There are no student recitals the week of March 7. The next student recital is the graduation recital of tenor Glenn Alamilla on Monday, March 14 at 8 p.m.

Sunday, March 6, 2005
Alumni Recital Series: Jonathan Biss, piano ('01)
Field Concert Hall, 3 p.m.
Tickets: $25, available at the door
Proceeds benefit current Curtis students.

Berg	**Piano Sonata, Op. 1**
Kirchner	**Piano Sonata No. 2**
Mozart	**Rondo in A minor, K. 511**
Schubert	**Sonata in A major, D. 959**

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 ALUMNI RECITAL SERIES

❧

Alumni Recital:
Jonathan Biss, piano ('01)
Sunday, March 6, 2005
Field Concert Hall, 3 p.m.

❧

Piano Sonata, Op. 1	Alban Berg (1885 – 1935)
Rondo in A minor, K. 511	Wolfgang Amadeus Mozart (1756 – 1791)
Piano Sonata No. 2	Leon Kirchner (b. 1919)

INTERMISSION

Sonata in A major, D. 959 — Franz Schubert (1797 – 1828)

Allegro
Andantino
Scherzo: Allegro vivace
Rondo: Allegretto

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

Biography

Jonathan Biss

Twenty-four-year-old American pianist Jonathan Biss has already proved himself an accomplished and exceptional musician with a flourishing international reputation through his orchestral and recital performances in North America and Europe. He is noted for his intriguing programs, artistic maturity, and versatility, performing a diverse repertoire ranging from Mozart and Beethoven, through the Romantics to Janáček and Schoenberg, as well as works by contemporary composers.

A former student of Evelyne Brancart at Indiana University and Leon Fleisher at The Curtis Institute of Music, Mr. Biss has performed with many of the world's leading orchestras, including the New York, Munich, and Rotterdam philharmonics; Chicago and San Francisco symphony orchestras; and Berlin Staatskapelle. A 2002 Gilmore Young Artist Award-winner, he has also been recognized with an Avery Fisher Career Grant, is the only American pianist ever to take part in BBC's two-year New Generation Artist program, and was presented with the 2003 Borletti-Buitoni Trust Award.

Mr. Biss began his piano studies at age six and represents the third generation in a family of professional musicians that includes his grandmother Raya Garbousova, one of the first well-known female cellists (for whom Samuel Barber composed his Cello Concerto), as well as his parents, violinist Miriam Fried and violist/violinist Paul Biss, his first musical collaborators.

Last year, EMI released Mr. Biss's first album: a solo recording of Beethoven's "Appassionata" Sonata, Op. 57, and Fantasy, Op. 77, along with Schumann's *Davidsbundlertanze*.

Alumni Society of Greater Philadelphia

The Alumni Society of Greater Philadelphia supports the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with Curtis to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund and instrument repairs.

Edith Evans Frumin, *Co-Chairman*
Fanabel Block Kremens, *Co-Chairman*
Marcantonio Barone
Blanche Burton-Lyles
Mary Wheelock Javian
Alan Morrison
Richard Shapp
Timothy Ressler, *Student Representative*

❧

Information on next season's Alumni Recital Series will be sent to patrons during the summer. To add your name to Curtis's mailing list, contact the ticket office at 215-893-7902, tickets@curtis.edu, or www.curtis.edu.

❧

2004/2005 Alumni Recital Series Benefactors

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Anonymous (2)

** indicates alumnus/alumna. List complete as of March 3, 2005.*

This Alumni Recital Series performance made possible with support from

Commerce Bank

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Fifty-Fifth Student Recital
Monday, March 14, 2005
Field Concert Hall, 8 p.m.

❧

"Ma quando tornerai" George Frideric Handel
from *Alcina* (1685 – 1759)

Shalanda Jamell Bond, *soprano*

"Ach ich liebte, war so glücken" Wolfgang Amadeus Mozart
from *Die Entführung aus dem Serail* (1756 – 1791)

Lishir Inbar, *soprano*

"Di, cor mio, quanto t'amai" Handel
from *Alcina*

Shalanda Jamell Bond, *soprano*

"Vieni la mia vendetta" Gaetano Donizetti
from *Lucrezia Borgia* (1797 – 1848)

Charles Unice, *bass baritone*

"Mi restano le lagrime" Handel
from *Alcina*

Shalanda Jamell Bond, *soprano*

Des Knaben Wunderhorn, selections — Gustav Mahler (1860 – 1911)
"Rheinlegendchen"
"Das irdische Leben"
"Verlorne Müh'"
"Wer hat dies Liedlein erdacht?"

"Serenade" from *Lieder und Gesänge aus der Jugendzeit*

Alexis Barthelemy, *soprano*

Trois Chansons de Bilitis — Claude Debussy (1862 – 1918)
La flûte de Pan
La chevelure
Le tombeau des naïades

Heidi Melton, soprano

Quatre Chansons de Don Quichotte — Jacques Ibert (1890 – 1962)
Chanson du départ
Chanson à Dulcinée
Chanson du Duc
Chanson de la mort de Don Quichotte

Charles Unice, *bass baritone*

"Dearest Mama" from *The Ballad of Baby Doe* — Douglas Moore (1893 – 1969)

Lishir Inbar, *soprano*

"Glitter and Be Gay" from *Candide* — Leonard Bernstein (1918 – 1990)

Rinnat Moriah, *soprano*

David Moody, *piano*

❧

This evening's program will be performed without intermission.
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❧

Alexis Barthelemy from Kitchener-Waterloo, Ontario, is a student of Marlena Kleinman Malas and entered Curtis in 2001.

Shalanda Jamell Bond from Baltimore is a student of Ruth Falcon, adjunct faculty, and entered Curtis in 2003.

Lishir Inbar from Pardesia, Israel, is a student of Joan Patenaude-Yarnell and entered Curtis in 2002.

Heidi Melton from Spokane, Wash., is a student of Joan Patenaude-Yarnell and entered Curtis in 2004.

Rinnat Moriah from Holon, Israel, is a student of Patricia McCaffrey, adjunct faculty, and entered Curtis in 2004.

Charles Unice from Shavertown, Pa., is a student of Marlena Kleinman Malas and entered Curtis in 2002.

Leonard Bernstein (Conducting '41)

David Moody, opera and voice coach



Next Student Recital

Tuesday, March 15, 2005
Field Concert Hall, 8 p.m.

Brahms — **Quintet in F minor, Op. 34**
Ming-I Tsai, violin
Ang Cheng, violin
Lisa Steltenpohl, viola
Yu-Wen Wang, cello
You-You Zhang, piano

Villa-Lobos — ***Assobio a jato***
Bianca Rose Garcia, flute
Samuel Fletcher, cello

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CURTIS VOCAL STUDIES DEPARTMENT
Monday, March 14, 2005

Please hold all applause until the end of each set. Thank you.

"Ma quando tornerai" from *Alcina*
Music by George Frideric Handel

Va: m'oltraggiasti assai: va, traditore!

Ma quando tornerai
Di lacci avvinti il piè,
Attendi pur da me
Rigore e crudeltá.
Ma quando tornerai ...
E pur, perchè t'amai,
Ho ancor di te pieta.
Ancor placar mi puoi,
Mio ben, cor mio, non vuoi?

Mi lascia, infido, e va!
Ma quando tomerai ...

Go: you have insulted me enough:
Go, traitor!

But when you return,
Your feet bound in fetters,
Expect of me then
Harshness and unkindness.
But when you return ...
And yet, because I have loved you,
I still feel pity for you.
You can appease me still,
My love, my dearest heart; do you not wish to?

Leave me, false wretch, and go!
But when you return ...

Translation courtesy Peggie Cochrane

"Ach ich liebte, war so glücken" from *Die Entführung aus dem Serail*
Music by Wolfgang Amadeus Mozart

Ach ich liebte,
war so glücklich,
Kannte nicht der Liebe Schmerz;
Schwur ihm Treue, dem Geliebten,
Gab dahin mein ganzes Herz.

Doch wie schnell scwand meine Freude,
Trennung war mein banges Los;
Und nun schwimmt mein Aug' in Tränen,
Kummer ruht in meinem Schoss.

Ah, I was in love,
was so happy,
I knew nothing of love's pain.
Promised to be true to my beloved,
and gave him my whole heart.

But how quickly my joy deserted me,
separation was my unhappy lot;
and now my eyes are overflow with tears,
sorrow dwells in my breast.

Translation by Camila Argolo Freitas Batista (camila@infonet.com.br)

"Di' cor mio, quanto t'amai" from *Alcina*
Music by Handel

Tanto mi è grato.
E tu, odi Ruggiero anima mia,
Mostra lor la mia reggia, e caccie, e fonti.
Veggan dove scroprimmo all'ombra amica
D'un scambievole amor fiamma pudica.

Di', cor mio, quanto t'amai,
Mostra il bosco, il fonte, il rio,
Dove tacqui e sospirai,
Pria di chiederti mercè.
Dove fisso ne'miei rai,
Sosporando al sospir mio,
Mi dicesti con un sguardo:
Peno, ed ardo al par di te.
Di', cor mio ...

It would give me such a pleasure,
oh hear me Ruggiero, my soul,
to show them my palace and the woods and the fountains.
Let them see where, in a kindly shade,
We discover the chaste flame of mutual love.

Tell them, dear heart, how much I love you.
Show them the tree, the fountain, the stream,
where I quietly sighed before I asked you to have pity on me.
Where, gazing into my eyes,
Sighing at my sighs,
With a glance you said:
"I suffer, I burn as ardently as you."
Tell them, dear heart ...

Translation courtesy Truman C. Wang from classicalvoice.org

"Vieni, la mia vendetta" from *Lucrezia Borgia*
Music by Gaetano Donizetti

Vieni; la mia vendetta
è mediatata e pronta;
ei l'assicura e affretta
col cieco suo fidar.

Mai per cotesti insani
me non vorrà sfidar, no, no.
Qualunque sia l'evento
che può recar fortuna,
nemico non pavento
l'altero ambasciator.
Non sempre chiusa ai popoli
fu la fatal Laguna:
ad oltraggiato principe
aprir si puote ancor.

Come; my revenge
is well thought out and ready;
he assures it, he hastens it
by his blind trust.

He would never dare challenge me
for the sake of these wretched men, no.
Whatever may be the lot
which Fortune brings to me,
as a foe I do not fear
the proud ambassador.
The fatal lagoon has not always
been closed to the people;
it still can be opened
for an outraged prince.

Translation courtesy RCA records

"Mi restano le lagrime" from *Alcina*
Music by Handel

Mi restano le lagrime,
direi dell'alma i voti;
ma i Dei resi ho implacabili,
e non m'ascolta il ciel ...
Mi restano le lagrim ...
Potessi in onda limpida
sottrar al sole, al dì;
Potessi in sasso volgermi,
che finirei così,
la pena mia crudel.
Mi restano le lagrim ...

Only tears remain to me,
I would tell my heart's most dear desires;
But I have rendered the gods implacable,
And heaven does not hear me ...
Only tears remain to me ...
If only I might hide me from the light of the sun,
The light of day, in the limpid wave;
If only I could be changed into stone,
That I might end,
My cruel suffering so.
Only tears remain to me ...

Translation courtesy Peggie Cochrane

***Des Knaben Wunderhorn,* selections**
Music by Gustav Mahler

"Rheinlegendchen"

Bald gras ich am Neckar,
bald gras ich am Rhein;
Bald hab' ich ein Schätzel,
bald bin ich allein!
Was hilft mir das Grasen, wenn d' Sichel nicht schneid't?
Was hilft mir ein Schätzel, wenn's bei mir nicht bleibt?

So soll ich denn grasen am Neckar, am Rhein,
So werf ich mein goldenes Ringlein hinein.
Es fließet im Neckar und fließet im Rhein,
Soll schwimmen hinunter ins Meer tief hinein.

Und schwimmt es, das Ringlein,
so frißt es ein Fisch!
Das Fischlein tät kommen auf's König sein Tisch!
Der König tät fragen,

Now I thresh by the Neckar,
now I thresh by the Rhine;
Now I have a sweetheart,
now I am alone!
What use is my threshing if the sickle doesn't cut?
What use is a sweetheart if she won't stay?

So if I am to thresh by the Neckar and by the Rhine,
then I'll throw in my golden ring.
It will flow with the Neckar and the Rhine,
And float right down into the deep sea.

And as it floats, the little ring,
a fish will eat it!
The fish will eventually come to the king's table!
The king will ask, whose ring it is?
and my sweetheart will say:

wem's Ringlein sollt sein?
Da tät mein Schatz sagen:
das Ringlein g'hört mein.

Mein Schätzlein tät springen bergauf
und bergein,
Tät mir wiedrum bringen das
Goldringlein mein!
Kannst grasen am Neckar,
kannst grasen am Rhein,
Wirf du mir nur immer dein Ringlein
hinein!

"The ring belongs to me."

My sweetheart will hurry up hill and
down hill,
and bring me back my ring!
"You can thresh by the Neckar,
and thresh by the Rhine
If you will always throw your ring in
for me!"

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"Das irdische Leben"

"Mutter, ach Mutter! es hungert mich,
Gib mir Brot, sonst sterbe ich."
"Warte nur, mein liebes Kind,
Morgen wollen wir säen geschwind."
...

Und als das Korn geerntet war,
Rief das Kind noch immerdar:
"Mutter, ach Mutter! es hungert mich,
Gib mir Brot, sonst sterbe ich."
"Warte nur, mein liebes Kind,
Morgen wollen wir dreschen
geschwind." ...

Und als das Korn gemahlen war,
Rief das Kind noch immerdar:
"Mutter, ach Mutter! es hungert mich,
Gib mir Brot, sonst sterbe ich."
"Warte nur, mein liebes Kind,
Morgen wollen wir backen
geschwind."

Und als das Brot gebacken war,
Lag das Kind auf der Totenbahr.

"Mother, oh Mother! I'm hungry;
Give me bread, or I shall die!"
"Wait a little, my darling child;
Tomorrow we shall sow quickly." ...

And when the corn had been
harvested,
The child wailed again:
"Mother, oh Mother! I'm hungry;
Give me bread, or I shall die!"
"Wait a little, my darling child;
Tomorrow we shall thresh quickly." ...

And when the corn had been ground,
The child wailed again:
"Mother, oh Mother! I'm hungry;
Give me bread, or I shall die!"
"Wait a little, my darling child;
Tomorrow we shall bake quickly."

And when the bread had been baked,
The child was lying on the funeral
bier.

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"Verlorne Müh'"

Büble, wir —
Büble, wir wollen außre gehe!
Wollen wir?
Unsere Lämmer besehe?
Komm', lieb's Büberle!
komm', ich bitt'!

Närrisches Dinterle,
ich geh dir holt nit!

Willst vielleicht?
Willst vielleicht ä bissel nasche?
Hol' dir was aus meiner Tasch'!
Hol', lieb's Büberle!
hol', ich bitt'!

Närrisches Dinterle,
ich nasch' dir holt nit!
Nit!

Gelt, ich soll —
gelt, ich soll mein Herz dir schenke?
Immer willst an mich gedenke?
Immer?
Nimm's! Lieb's Büberle,
Nimm's, ich bitt'!

Närrisches Dinterle,
ich mag es holt nit!
Nit!

she:
Laddie, we —
Laddie, let's go out!
Shall we?
To look at our lambs?
Come, dear laddie!
Come, I beg you!
he:
Silly lassie,
I won't go with you!
she:
You want, maybe?
You want maybe a bit to nibble?
Fetch yourself something out of my pocket!
Fetch it, dear laddie!
Fetch it, I beg you!
he:
Silly lassie,
I don't want to nibble anything!
Nothing!
she:
Ah, shall I —
ah, shall I give you my heart?
so you'll always think of me?
always?
Take it! Dear laddie,
Take it, I beg you!
he:
Silly lassie,
I don't want it!
Nothing!

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"Wer hat dies Liedlein erdacht?"

Dort oben am Berg in dem hohen Haus,
Da guckt ein fein's lieb's Mädel heraus.
Es ist nicht dort daheime:
Es ist des Wirts sein Töchterlein,
Es wohnt auf grüner Heide.

Up there on the mountain, in a high-up house,
a lovely, darling girl looks out of the window.
She does not live there:
she is the daughter of the innkeeper,
and she lives on the green meadow.

"Mein Herze ist wund!
komm Schätzel mach's gesund!
Dein schwarzbraune Äuglein,
Die haben mich vertwundt!

Dein rosiger Mund
Macht Herzen gesund.
Macht Jugend verständig,
Macht Tote lebendig,
Macht Kranke gesund."

Wer hat denn das schöne Liedlein erdacht?
Es haben's drei Gäns übers Wasser gebracht,
Zwei graue und eine weiße;
Und wer das Liedlein nicht singen kann,
Dem wollen sie es pfeifen.

"My heart is sore!
Come, my treasure, make it well again!
Your dark brown eyes,
have wounded me!

Your rosy mouth
makes hearts healthy.
It makes youth wise,
brings the dead to life,
gives health to the ill."

Who has thought up this pretty little song then?
It was brought over the water by three geese,
two grey and one white;
and if you cannot sing the little song,
they will whistle it for you!

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"Serenade" from *Lieder und Gesänge aus der Jugendzeit*

Translation not available

Trois Chansons de Bilitis
Music by Claude Debussy

"La flûte de Pan"

Pour le jour des Hyacinthies,
Il m'a donné une syrinx faite
De roseaux bien taillés,
Unis avec la blanche cire
Qui est douce à mes lèvres comme le miel.

Il m'apprend à jouer, assise sur ses genoux;
Mais je suis un peu tremblante.
Il en joue après moi, si doucement
Que je l'entends à peine.

Nous n'avons rien à nous dire,
Tant nous sommes près l'un de l'autre;
Mais nos chansons veulent se

For the festival of Hyacinthus,
he gave me a syrinx, a set of pipes made
from well-cut reeds joined,
with the white wax
that is sweet to my lips like honey.

He is teaching me to play, as I sit on his knees;
but I tremble a little.
He plays it after me, so softly
that I can scarcely hear it.

We are so close that we have
nothing to say to one another;
but our songs want to converse,

répondre,
Et tour à tour nos bouches
S'unissent sur la flûte.

Il est tard;
Voici le chant des grenouilles vertes,
Qui commence avec la nuit.
Ma mère ne croira jamais
Que je suis restée si longtemps
A chercher ma ceinture perdue.

and our mouths are joined
as they take turns on the pipes.

It is late:
here comes the chant of the green frogs,
which begins at dusk.
My mother will never believe
I spent so long
searching for my lost waistband.

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"La chevelure"

Il m'a dit: "Cette nuit, j'ai rêvé.
J'avais ta chevelure autour de mon cou.
J'avais tes cheveux comme un collier noir
Autour de ma nuque et sur ma poitrine.

Je les caressais, et c'étaient les miens;
Et nous étions liés pour toujours ainsi,
Par la même chevelure, la bouche sur la bouche,
Ainsi que deux lauriers n'ont souvent qu'une racine.

Et peu à peu, il m'a semblé.
Tant nos membres étaient confondus,
Que je devenais toi—même,
Ou que tu entrais en moi comme mon songe."

Quand il eut achevé,
Il mit doucement ses mains sur mes épaules,
Et il me regarda d'un regard si tendre,
Que je baissai les yeux avec un frisson.

He told me: "Last night I had a dream.
Your hair was around my neck.
It was like a black necklace
round my nape and on my chest.

"I was stroking your hair, and it was my own;
thus the same tresses joined us forever,
with our mouths touching,
just as two laurels often have only one root.

"And gradually I sensed,
since our limbs were so entwined,
that I was becoming you
and you were entering me like my dream."

When he'd finished,
he gently put his hands on my shoulders,
and gazed at me so tenderly
that I lowered my eyes, quivering.

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"Le tombeau des naïades"

Le long du bois couvert de givre, je marchais;
Mes cheveux devant ma bouche
Se fleurissaient de petits glaçons,
Et mes sandales étaient lourdes
De neige fangeuse et tassée.

Il me dit: "Que cherches tu?"
Je suis la trace du satyre.
Ses petits pas fourchus alternent
Comme des trous dans un manteau blanc.
Il me dit: "Les satyres sont morts."

"Les satyres et les nymphes aussi.
Depuis trente ans, il n'a pas fait un hiver aussi terrible.
La trace que tu vois est celle d'un bouc.
Mais restons ici, où est leur tombeau."

Et avec le fer de sa houe il cassa la glace
De la source ou jadis riaient les naïades.
Il prenait de grands morceaux froids,
Es les soulevant vers le ciel pâle,
Il regardait au travers.

I was walking along in the frost-covered woods;
in front of my mouth
my hair blossomed in tiny icicles,
and my sandals were heavy
with muddy caked snow.

He asked: "What are you looking for?"
"I'm following the tracks of the satyr.
his little cloven hoofprints alternate like holes in a white cloak."
He said: "The satyrs are dead."

"The satyrs are dead, and the nymphs, too.
In thirty years there has not been such a terrible winter.
That's the trail of a he-goat.
But let's pause here, where their tomb is."

With his hoe he broke the ice
of the spring where the water nymphs used to laugh.
There he was, picking up large cold slabs of ice,
lifting them toward the pale sky,
and peering through them.

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Quatre Chansons de Don Quichotte
Music by Jacques Ibert

"Chanson du départ"

Ce château neuf, ce nouvel édifice,
Tout enrichi de marbre et de porphyre
Qu'amour bâtit château de son empire
où tout le ciel a mis son artifice,
Est un rempart, un fort contre le vice,
Où la vertueuse maîtresse se retire,
Que l'oeil regarde et que l'esprit admire,
Forçant les coeurs à lui faire service.

This new castle, this new building,
enriched with marble and porphyry,
where love built a castle for his empire
and all of heaven added their skills,
a rampart, a fortress against vice,
is whose virtuous mistress hides herself away,
that the eye beholds and the spirit admires,
forcing hearts to her service.

C'est un château, fait de telle sorte
Que nul ne peut approcher de la porte
Si des grands rois il n'a sauvé sa race
Victorieux, vaillant et amoureux.
Nul chevalier tant soit aventureux
Sans être tel ne peut gagner la place.

It is a castle, made in such a way
that none may approach its door
unless he has saved his people from
the Great Kings,
victorious, valiant, and loving.
No knight, no matter how
adventurous,
can enter without being such a person.

Translation copyright © 2001 by Faith J. Cormier, from recmusic.org

"Chanson à Dulcinée"

French text is not available

Ah, each day feels like a year when I
do not see my Dulcinée.
But, Love paints her visage,
sweetening my yearning
In the fountain and the cloud,
In every rainbow and every flower.

Ah, each day feels like a year when I
do not see my Dulcinée
Always close and always far away,
Star of my long wanderings —
Her breath floats to me upon the wind
When it passes through the jasmine. ...

Translation by Barry Carl, www.barrycarl.com

"Chanson du Duc"

French text is not available

I want to sing here of the lady of my
dreams,
Whom I shall exalt far above this
(mundane) era of mud.
Her heart is a diamond, pure of deceit.
The rose pales next to her beauty.
For her I have attempted high
adventure.
My arm has delivered the princess
from slavery.
I have conquered the sorcerer,
confounded the liars,
And crossed the Universe to render
her homage.
Lady for whom I travel — alone above
the earth,
Who is not a prisoner of illusions —

I uphold against all your unequalled
brilliance and your excellence.

Translation by Barry Carl, www.barrycarl.com

Chanson de la mort de Don Quichotte

Don't cry, Sancho. Don't cry, my
good friend.

French text is not available

Your master is not dead — he is not
far from you.
He lives on a happy isle where all is
pure and without deceit —
On a marvelous isle where all will go
one day, my friend Sancho.
All the books are burned, and are but
a cup of cinders.
Of all the books I've read, one would
have sufficed for me to live by.
A phantom in life, and real in death —
Such is the strange fate of poor Don
Quixote.

Translation by Barry Carl, www.barrycarl.com

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Fifty-Sixth Student Recital
Tuesday, March 15, 2005
Field Concert Hall, 8 p.m.

❧

***Assobio a jato* (*The Jet Whistle*)** — Heitor Villa-Lobos (1887 – 1959)
Allegro non troppò
Adagio
Vivo

Bianca Rose Garcia, *flute*
Samuel Fletcher, *cello*

Quintet in F minor, Op. 34 — Johannes Brahms (1833 – 1897)
Allegro non troppo
Andante, un poco adagio
Scherzo: Allegro
Finale: Poco sostenuto — Allegro non troppo

Ming-I Tsai, *violin*
Ang Cheng, *violin*
Lisa Steltenpohl, *viola*
Yu-Wen Wang, *cello*
You-You Zhang, *piano*

❧

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

The Villa-Lobos duet was prepared by Jeffrey Khaner and David Soyer.

The Brahms quintet was prepared by Meng-Chieh Liu.

Ang Cheng from Shanghai is a student of Aaron Rosand and entered Curtis in 2000.

Samuel Fletcher from Rockwal, Tex., is a student of David Soyer and entered Curtis in 2003.

Bianca Rose Garcia from Salem, N.H., is a student of Jeffrey Khaner and entered Curtis in 2001.

Lisa Steltenpohl from North Barrington, Ill., is a student of Roberto Díaz and entered Curtis in 2002.

Ming-I Tsai from Tainan, Taiwan, is a student of Ida Kavafian and Arnold Steinhardt and entered Curtis in 2002.

Yu-Wen Wang from Taiwan is a student of Orlando Cole and Peter Wiley and entered Curtis in 2003.

You-You Zhang from Shanghai is a student of Seymour Lipkin and entered Curtis in 1998.

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Wednesday, March 16, 2005
Graduation Recital: Teng Li, viola,
with Meng-Chieh Liu, Piano
Field Concert Hall, 8 p.m.

Bax	**Sonata for Viola and Piano**
Bruch	**Romance for Viola and Orchestra, Op. 85**
Enesco	**Concertpiece**
Falla	***Suite populaire espagnole,***
	transcribed by Paul Kochanski
	Teng Li, viola
	Meng-Chieh Liu, piano
Reger	**Suite in G minor, Op. 131d, No. 1**
Stravinsky	***Elegie***
	Teng Li, viola

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

Forthcoming Curtis Events

Alumni Recital Series:
Chamber Works by Jennifer Higdon
Sunday, April 17, 2005
Field Concert Hall, 3 p.m.
Tickets: $25
Call 215-893-7902 or visit www.curtis.edu.

Features many Philadelphia premieres performed by Curtis alumni, students, and faculty, including the Amelia Piano Trio — Rieko Aizawa (Piano '94), Anthea Kreston (Violin '93), and cellist Jason Duckles — and Philadelphia Orchestra members Zachary DePue (Violin '02), Rachel Ku (Viola '04), and John Koen (Violoncello '90).

Made possible with support from Commerce Bank

The Curtis Opera Theatre
Alcina
By George Frideric Handel
Thursday through Saturday, April 21, 22, and 23 at 8 p.m.
Sunday, April 24 at 2:30 p.m.
Prince Music Theater, 1412 Chestnut Street
Tickets: $30
Call 215-569-9700 or visit www.curtis.edu.

Sarah Hatsuko Hicks, conductor
Chas Rader-Shieber, stage director
David Zinn, scenic designer and costume designer
Lenore Doxsee, lighting designer

Fully staged production with the Curtis Alumni Chamber Orchestra
Sung in the original Italian with English supertitles

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Fifty-Seventh Student Recital
Wednesday, March 16, 2005
Field Concert Hall, 8 p.m.

❧

Graduation Recital: Teng Li, viola,
with Meng-Chieh Liu, piano

Concertpiece	Georges Enesco (1881 – 1955)
Romance for Viola and Orchestra, Op. 85	Max Bruch (1838 – 1920)
Sonata for Viola and Piano	Arnold Bax (1883 – 1953)
Molto moderato	
Allegro energico ma non troppo presto	
Molto lento	

Intermission

Suite in G minor, Op. 131d, No. 1 — Max Reger (1873 – 1916)

Molto sostenuto
Vivace
Andante sostenuto
Molto vivace

Elegie — Igor Stravinsky (1882 – 1971)

Teng Li, *viola*

Suite populaire espagnole — Manuel de Falla (1876 – 1946)
transcribed by Paul Kochanski

El paño moruno
Nana
Canción
Asturiana
Jota
Polo

Teng Li, *viola*
Meng-Chieh Liu, *piano*

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

Teng Li from Nan Jing, China, is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 1999.

Meng-Chieh Liu ('93), faculty, resident pianist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

❧

Teng Li's performance is dedicated to Michael and Johanna Tree.

❧

Next Student Recital

Friday, March 18, 2005
Graduation Recital: David Coucheron, violin,
with Hugh Sung, Piano
Field Concert Hall, 8 p.m.

J.S. Bach	**Sonata No. 1 in G minor, BWV 1001** David Coucheron, violin
Brahms	**Sonata No. 3 in D minor, Op. 108**
Sinding	**Suite in A minor, Op. 10**
Svendsen	**Romance in G minor for Violin and Orchestra, Op. 26**
Waxman	***Carmen Fantasy*** David Coucheron, violin Hugh Sung, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Fifty-Eighth Student Recital
Friday, March 18, 2005
Field Concert Hall, 8 p.m.

❧

Graduation Recital: David Coucheron, violin, with Hugh Sung, piano

Suite in A minor, Op. 10 — Christian Sinding (1856 – 1941)
- Presto
- Adagio
- Tempo giusto

Sonata No. 3 in D minor, Op. 108 — Johannes Brahms (1833 – 1897)
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

David Coucheron, *violin*
Hugh Sung, *piano*

INTERMISSION

Sonata No. 1 in G minor, BWV 1001 — Johann Sebastian Bach (1685 – 1750)

Adagio
Fuga: Allegro
Siciliana
Presto

David Coucheron, *violin*

Romance in G minor for Violin and Orchestra, Op. 26 — Johan Svendsen (1840 – 1911)

Carmen Fantasy — Franz Waxman (1906 – 1967)

David Coucheron, *violin*
Hugh Sung, *piano*

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

David Coucheron from Oslo is a student of Aaron Rosand and entered Curtis in 2000.

Hugh Sung ('90), director of instrumental accompaniment and student recitals



Next Student Recital

Monday, March 21
Field Concert Hall, 8 p.m.
Curtis Composers with the Curtis Symphony Orchestra

Works by current Curtis composition students, performed by the Curtis Symphony Orchestra conducted by Curtis conducting students.

The Curtis conducting program is supported in part by The Helen F. Whitaker Foundation.

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Fifty-Ninth Student Recital
Monday, March 21, 2005
Field Concert Hall, 8 p.m.

❧

Curtis Composers
with the Curtis Symphony Orchestra

Aurora — Sebastian Chang (b. 1988)

Kyung Hun Kim, *conductor*

Concerto for Viola and Orchestra — Solbong Kim (b. 1981)
I
II

Sang-Jin Kim, *viola*
Sarah Hatsuko Hicks, *conductor*

Poem from a vanished time — Zhou Tian (b. 1981)
I

Sarah Hatsuko Hicks, *conductor*

Prometheus Stephen Carrington Cabell
(b. 1984)

Yoonhak Baek, *conductor*

❧

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

❧

The Curtis conducting program is supported in part
by The Helen F. Whitaker Fund.

❧

Yoonhak Baek from Seoul is a student of Otto-Werner Mueller and entered Curtis in 2003.

Stephen Carrington Cabell from Owensboro, Ky., is a student of Jennifer Higdon and entered Curtis in 2003.

Sebastian Chang, from Trabuco Canyon, Calif., is a student of Jennifer Higdon and entered Curtis in 2004.

Kyung Hun Kim from New York City is a student of Otto-Werner Mueller and entered Curtis in 2004.

Solbong Kim, from Montclair, N.J., is a student of Richard Danielpour and entered Curtis in 2001.

Zhou Tian from Hangzhou, China, is a student of Richard Danielpour and entered Curtis in 2001.

Sang-Jin Kim, guest artist

Sarah Hatsuko Hicks (Conducting '99), faculty

Next Student Recital

Tuesday, March 22, 2005
Field Concert Hall, 8 p.m.

J.S. Bach — **Partita No. 2 in G minor, BWV 1004**
Ji Hyun Son, viola

Schubert — **Variations in E minor on "Trockne Blumen," D. 802**
Yoobin Son, flute
Christina Anum-Dorhuso, piano ('03)

Schumann — ***Märchenbilder*, Op. 113**
Julianne Lee, viola
Susanne Son, piano ('93)

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

Sixtieth Student Recital
Tuesday, March 22, 2005
Field Concert Hall, 8 p.m.

***Märchenbilder*, Op. 113** — Robert Schumann (1810 – 1856)

Nicht schnell
Lebhaft
Rasch
Langsam, mit melancholischem Ausdruck

Julianne Lee, *viola*
Susanne Son, *piano*

Partita No. 2 in G minor, BWV 1004 — Johann Sebastian Bach (1685 – 1750)

Allemande
Courante
Sarabande
Gigue
Chaconne

Ji Hyun Son, *viola*

INTERMISSION

Variations in E minor on "Trockne Blumen," D. 802 Franz Schubert
(1797 – 1828)

Yoobin Son, *flute*
Christina Anum-Dorhuso, *piano*

Sonata in A major César Franck
(1822 – 1890)

Allegretto ben moderato
Allegro
Recitativo — Fantasia
Allegretto poco mosso

Alexandra Osborne, *violin*
Susanne Son, *piano*

Photographic and recording equipment may not be used in Field Concert Hall.

The Schumann was prepared by Joseph de Pasquale.

Julianne Lee from Seoul is a student of Victor Danchenko and Joseph Silverstein and entered Curtis in 2000.

Ji Hyun Son from Seoul is a student of Roberto Díaz and entered Curtis in 2001.

Yoobin Son from Sungnam City, Korea, is a student of Jeffrey Khaner and entered Curtis in 2003.

Christina Anum-Dorhuso (Piano '03), staff

Susanne Son (Piano '93) staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Wednesday, March 23, 2005
Graduation Recital: Katie Hyun, violin,
with Meng-Chieh Liu, piano
Field Concert Hall, 8 p.m.

J.S. Bach	**Sonata No. 2 in A minor, BWV 1003**
	Katie Hyun, violin
Busoni	**Sonata No. 2 in E minor, Op. 36a**
Janáček	**Sonata for Violin and Piano**
Waxman	***Carmen Fantasy***
	Katie Hyun, violin
	Meng-Chieh Liu, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Sixty-First Student Recital
Wednesday, March 23, 2005
Field Concert Hall, 8 p.m.

❧

Graduation Recital: Katie Hyun, violin,
with Meng-Chieh Liu, piano

Sonata for Violin and Piano — Leos Janáček (1854 – 1928)
- Con moto
- Ballada: Con moto
- Allegretto
- Adagio

Sonata No. 2 in E minor, Op. 36a — Ferruccio Busoni (1866 – 1924)
- Langsam — Presto — Andante, piuttosto grave — Andante con moto — Alla marcia, vivace — Andante — Allegro deciso

Katie Hyun, *violin*
Meng-Chieh Liu, *piano*

INTERMISSION

Sonata No. 2 in A minor, BWV 1003 — Johann Sebastian Bach (1685 – 1750)

Grave
Fuga
Andante
Allegro

Katie Hyun, *violin*

Carmen Fantasy — Franz Waxman (1906 – 1967)

Katie Hyun, *violin*
Meng-Chieh Liu, *piano*

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

Katie Hyun from Sugar Land, Tex., is a student of Pamela Frank and entered Curtis in 1998.

Meng-Chieh Liu ('93), faculty, resident pianist

Next Student Recital

Friday, March 25, 2005
Field Concert Hall, 8 p.m.

Beethoven	**Quartet No. 12 in E-flat major, Op. 127** Lily Francis, violin Johannes Dickbauer, violin Mark Holloway, viola Nicholas Canellakis, cello
Schumann	**Quintet in E-flat major, Op. 44** Johanna Koelmel, violin David Coucheron, violin Laura Block, viola Abraham Feder, cello Roman Rabinovich, piano
Sibelius	***Voces intimae*** Bella Hristova, violin Josef Špaček, violin Woongjoon Michael Chang, viola Bronwyn Banerdt, cello

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Sixty-Second Student Recital
Friday, March 25, 2005
Field Concert Hall, 8 p.m.

❧

Voces intimae — Jean Sibelius (1865 – 1957)

Andante — Allegro molto moderato
Vivace
Adagio di molto
Allegretto (ma pesante)
Allegro

Bella Hristova, *violin*
Josef Špaček, *violin*
Woongjoon Michael Chang, *viola*
Bronwyn Banerdt, *cello*

Quintet in E-flat major, Op. 44 — Robert Schumann (1810 – 1856)

Allegro brillante
In modo d'una marcia: Un poco largamente
Scherzo: Molto vivace
Allegro, ma non troppo

David Coucheron, *violin*
Johanna Koelmel, *violin*
Laura Block, *viola*
Abraham Feder, *cello*
Roman Rabinovich, *piano*

INTERMISSION

Quartet No. 12 in E-flat major, Op. 127 — Ludwig van Beethoven (1770 – 1827)

Maestoso — Allegro
Adagio, ma non troppo e molto cantabile
Scherzo: Vivace
Allegro

Lily Francis, *violin*
Johannes Dickbauer, *violin*
Mark Holloway, *viola*
Nicholas Canellakis, *cello*

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

The Sibelius quartet was prepared by Steven Tenenbom.

The Schumann quintet was prepared by Meng-Chieh Liu.

The Beethoven quartet was prepared by Arnold Steinhardt.

Bronwyn Banerdt from Woodland Hills, Calif., is a student of David Soyer and entered Curtis in 2004.

Laura Block from Dallas is a student of Roberto Díaz and entered Curtis in 2004.

Nicholas Canellakis from New York City is a student of Orlando Cole and Peter Wiley and entered Curtis in 2001.

Woongjoon Michael Chang from Los Angeles is a student of Joseph de Pasquale and entered Curtis in 2000.

David Coucheron from Oslo is a student of Aaron Rosand and entered Curtis in 2000.

Johannes Dickbauer from Kremsmünster, Austria, is a student of Pamela Frank and entered Curtis in 2002.

Abraham Feder from Chicago is a student of David Soyer and Peter Wiley and entered Curtis in 2004.

Lily Francis from West Hartford, Conn., is a student of Joseph Silverstein and entered Curtis in 2001.

Mark Holloway from Oceanside, N.Y., is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2002.

Bella Hristova from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2003.

Johanna Koelmel from Erfurt, Germany, is a student of Joseph Silverstein and entered Curtis in 2002.

Roman Rabinovich from Ramat-Gan, Israel, is a student of Seymour Lipkin and entered Curtis in 2003.

Josef Špaček from Prague is a student of Ida Kavafian and Jaime Laredo and entered Curtis in 2004.

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Monday, March 28, 2005
Field Concert Hall, 5:15 p.m.

Hindemith	***Der Schwanendreher***
	Han Na Lee, viola
	Hugh Sung, piano ('90)
Milhaud	**Suite, Op. 157b**
	Solenne Païdassi, violin
	Johnny Teyssier, clarinet
	Cynthia Tobey, piano
Mozart	**Sonata in G major, K. 301**
	Quan Ge, violin
	Meng-Chieh Liu, piano ('93)
Paganini	**Caprice, Op. 1, No. 11**
	Caprice, Op. 1, No. 24
	Quan Ge, violin

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Sixty-Third Student Recital
Monday, March 28, 2005
Field Concert Hall, 5:15 p.m.

❧

Sonata in G major, K. 301 — Wolfgang Amadeus Mozart (1756 – 1791)
Allegro con spirito
Allegro

Quan Ge, *violin*
Meng-Chieh Liu, *piano*

Caprices, Op. 1 — Nicolò Paganini (1782 – 1840)
No. 11: Andante
No. 24: Tema con variazioni

Quan Ge, *violin*

Der Schwanendreher: — Paul Hindemith (1895 – 1963)
Konzert nach alten Volksliedern
Zwischen Berg und tiefem Tal
Nun laube, Lindlein, laube — Fugato:
Der Gutzgauch auf dem Zaune saß
Variationen: Seid ihr nicht der Schwanendreher

Han Na Lee, *viola*
Hugh Sung, *piano*

Suite, Op. 157b — Darius Milhaud (1892 – 1974)

Overture: Vif et gai
Divertissement: Animé — moins animé
Jeu: Vif — moins animé
Introduction et final: Modéré — vif

Solenne Païdassi, *violin*
Johnny Teyssier, *clarinet*
Cynthia Tobey, *piano*

❧

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

❧

The Milhaud suite was prepared by Joseph Silverstein.

Quan Ge from Anhui, China, is a student of Jaime Laredo and Yumi Ninomiya Scott and entered Curtis in 2002.

Han Na Lee from Gumisi, Korea, is a student of Roberto Díaz and entered Curtis in 2004.

Solenne Païdassi from Antibes, France, is a student of Victor Danchenko and entered Curtis in 2002.

Johnny Teyssier from Shoreview, Minn., is a student of Donald Montanaro and entered Curtis in 2004.

Cynthia Tobey from Rhinebeck, N.Y., is a student of Seymour Lipkin and entered Curtis in 2004.

Meng-Chieh Liu ('93), faculty, resident pianist

Hugh Sung, director of instrumental accompaniment and student recitals ('90)

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Monday, March 28, 2005
Field Concert Hall, 8 p.m.

J.S. Bach	**Sonata No. 1 in G minor, BWV 1001** Hye-Jin Kim, violin
Bartók	**Concerto No. 2** Stephanie Jeong, violin Hugh Sung, piano ('90)
Bottesini	**Concerto No. 2 in A minor for Double Bass and Orchestra** Eric L. Thompson III, double bass Elena Jivaeva, piano
Paganini	**Caprice, Op. 1, No. 1** **Caprice, Op. 1, No. 11** **Caprice, Op. 1, No. 21** Hye-Jin Kim, *violin*

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Sixty-Fourth Student Recital
Monday, March 28, 2005
Field Concert Hall, 8 p.m.

❧

Concerto No. 2 in A minor
for Double Bass and Orchestra — Giovanni Bottesini (1821 – 1889)
- Allegro moderato
- Andante
- Finale: Allegro

Eric L. Thompson III, *double bass*
Elena Jivaeva, *piano*

Sonata No. 1 in G minor, BWV 1001 — Johann Sebastian Bach (1685 – 1750)
- Adagio
- Fuga: Allegro
- Siciliana
- Presto

Caprices, Op. 1 — Nicolò Paganini (1782 – 1840)
- No. 1: Andante
- No. 11: Andante
- No. 21: Amoroso — Presto

Hye-Jin Kim, *violin*

INTERMISSION

Concerto No. 2 Béla Bartók
(1881 – 1945)

Allegro non troppo
Andante tranquillo
Allegro molto

Stephanie Jeong, *violin*
Hugh Sung, *piano*

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

Stephanie Jeong from Northbrook, Ill., is a student of Aaron Rosand and entered Curtis in 1997.

Hye-Jin Kim from Sung Nam, Korea, is a student of Ida Kavafian and Jaime Laredo and entered Curtis in 2000.

Eric L. Thompson III from Decatur, Ga., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2002.

Elena Jivaeva, staff

Hugh Sung, director of instrumental accompaniment and student recitals ('90)

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Tuesday, March 29, 2005
Field Concert Hall, 5:15 p.m.

Bruch	**Concerto No. 2 in D minor, Op. 44** Quan Yuan, violin Hugh Sung, piano ('90)
Lees	***Invenzione for Solo Violin*** Yvonne Lam, violin
Paganini	**Caprice, Op. 1, No. 13**
Ysaÿe	**Sonata in E major, Op. 27, No. 6** Yoon Jung Yang, violin

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Sixty-Fifth Student Recital
Tuesday, March 29, 2005
Field Concert Hall, 5:15 p.m.

❧

Sonata in E major, Op. 27, No. 6 — Eugène Ysaÿe (1858 – 1931)

Caprice, Op. 1, No. 13 — Nicolò Paganini (1782 – 1840)

Yoon Jung Yang, *violin*

Invenzione for Solo Violin — Benjamin Lees (b. 1924)

Yvonne Lam, violin

Concerto No. 2 in D minor, Op. 44 — Max Bruch (1838 – 1920)
Adagio ma non troppo
Recitativo: Allegro moderato
Finale: Allegro molto

Quan Yuan, *violin*
Hugh Sung, *piano*

❧

This afternoon's program will be performed without intermission
Photographic and recording equipment may not be used in Field Concert Hall.

❧

Yvonne Lam from Los Angeles is a student of Victor Danchenko and entered Curtis in 2001.

Yoon Jung Yang from Seoul is a student of Pamela Frank and Aaron Rosand and entered Curtis in 2001.

Quan Yuan from Beijing is a student of Joseph Silverstein and entered Curtis in 2004.

Hugh Sung, director of instrumental accompaniment and student recitals ('90)

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

❧

Next Student Recital

Tuesday, March 29, 2005
Field Concert Hall, 8 p.m.

Beethoven — **Sonata No. 28 in A major, Op. 101**
YoonJung Han, piano

Kodály — **Quartet No. 2, Op. 10**
Lily Francis, violin
Johannes Dickbauer, violin
Mark Holloway, viola
Nicholas Canellakis, cello

Milhaud — ***Quatre Chansons de Ronsard***
Rinnat Moriah, soprano
David Moody, piano

Mozart — **Quintet in E-flat major, K. 452**
Timothy Sawyier, oboe
Johnny Teyssier, clarinet
Christine Geiger, horn
Harrison Drake Hollingsworth, bassoon
Cynthia Tobey, piano

Mozart — **Serenade in C minor, K. 388**
Anna Steltenpohl, oboe
Alexandra Sophia Lambertson, oboe
Alexander Bedenko, clarinet
Han Yo Son, clarinet
Aaron Carlos Apaza, bassoon
Andrew Miyake Cuneo, bassoon
Alma Maria Liebrecht, horn
Yousef Ismael Assi, horn

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Forthcoming Curtis Events

Alumni Recital Series:
Chamber Works by Jennifer Higdon
Sunday, April 17, 2005
Field Concert Hall, 3 p.m.
Tickets: $25
Call 215-893-7902 or visit www.curtis.edu.

Features many Philadelphia premieres performed by Curtis alumni, students, and faculty, including the Amelia Piano Trio — Rieko Aizawa (Piano '94), Anthea Kreston (Violin '93), and cellist Jason Duckles — and Philadelphia Orchestra members Zachary DePue (Violin '02), Rachel Ku (Viola '04), and John Koen (Violoncello '90).

Made possible with support from Commerce Bank

The Curtis Opera Theatre
Alcina
By George Frideric Handel
Thursday through Saturday, April 21, 22, and 23 at 8 p.m.
Sunday, April 24 at 2:30 p.m.
Prince Music Theater, 1412 Chestnut Street
Tickets: $30
Call 215-569-9700 or visit www.curtis.edu.

Sarah Hatsuko Hicks, conductor
Chas Rader-Shieber, stage director
David Zinn, scenic designer and costume designer
Lenore Doxsee, lighting designer

Fully staged production with chamber orchestra
Sung in the original Italian with English supertitles

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Sixty-Sixth Student Recital
Tuesday, March 29, 2005
Field Concert Hall, 8 p.m.

❧

Sonata No. 28 in A major, Op. 101 — Ludwig van Beethoven (1770 – 1827)

Etwas lebhaft, und mit der innigsten Empfindung
Lebhaft, marschmäßig
Langsam und sehnsuchtsvoll —
Geschwind, doch nicht zu sehr und mit Entschlossenheit

YoonJung Han, *piano*

Quatre Chansons de Ronsard — Darius Milhaud (1892 – 1974)

A une fontaine
A cupidon
Tais-toi, babillarde!
Dieu vous gard

Rinnat Moriah, *soprano*
David Moody, *piano*

Quartet No. 2, Op. 10 — Zoltán Kodály (1882 – 1967)

Allegro
Andante — Allegro giocoso

Lily Francis, *violin*
Johannes Dickbauer, *violin*
Mark Holloway, *viola*
Nicholas Canellakis, *cello*

INTERMISSION

Quintet in E-flat major, K. 452 — Wolfgang Amadeus Mozart (1756 – 1791)

Largo — Allegro moderato
Larghetto
Rondo: Allegretto

Timothy Sawyier, *oboe*
Johnny Teyssier, *clarinet*
Christine Geiger, *horn*
Harrison Drake Hollingsworth, *bassoon*
Cynthia Tobey, *piano*

Serenade in C minor, K. 388 — Mozart

Allegro
Andante
Minuetto in canone — Trio in canone al rovescio
Allegro

Anna Steltenpohl, *oboe*
Alexandra Sophia Lambertson, *oboe*
Alexander Bedenko, *clarinet*
Han Yo Son, *clarinet*
Aaron Carlos Apaza, *bassoon*
Andrew Miyake Cuneo, *bassoon*
Alma Maria Liebrecht, *horn*
Yousef Ismael Assi, *horn*
Richard Woodhams, *conductor*

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

The Kodály quartet was prepared by Joseph Silverstein.

The Mozart quintet was prepared by Meng-Chieh Liu.

The Mozart serenade was prepared by Richard Woodhams.

Aaron Carlos Apaza from Rapid City, S.D., is a student of Bernard Garfield and entered Curtis in 2001.

Yousef Ismael Assi from Woodcliff Lake, N.J., is a student of Jerome Ashby and entered Curtis in 2003.

Alexander Bedenko from Kharkov, Ukraine, is a student of Donald Montanaro and entered Curtis in 2000.

Nicholas Canellakis from New York City is a student of Orlando Cole and Peter Wiley and entered Curtis in 2001.

Andrew Miyake Cuneo from Elmhurst, Ill., is a student of Bernard Garfield and entered Curtis in 2002.

Johannes Dickbauer from Kremsmünster, Austria, is a student of Pamela Frank and entered Curtis in 2002.

Lily Francis from West Hartford, Conn., is a student of Joseph Silverstein and entered Curtis in 2001.

Christine Geiger from Reno, Nev., is a student of Jerome Ashby and entered Curtis in 2004.

YoonJung Han from Seoul is a student of Eleanor Sokoloff and entered Curtis in 2003.

Harrison Drake Hollingsworth from Kingwood, Tex., is a student of Bernard Garfield and entered Curtis in 2004.

Mark Holloway from Oceanside, N.Y., is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2002.

Alexandra Sophia Lambertson from Zurich is a student of Richard Woodhams and entered Curtis in 2003.

Alma Maria Liebrecht from Bustonsville, Md., is a student of Jerome Ashby and entered Curtis in 2002.

Rinnat Moriah from Holon, Israel, is a student of Patricia McCaffrey and entered Curtis in 2004.

Timothy Sawyier from Chicago is a student of Richard Woodhams and entered Curtis in 2004.

Han Yo Son from Seoul is a student of Donald Montanaro and entered Curtis in 2002.

Anna Steltenpohl from North Barrington, Ill., is a student of Richard Woodhams and entered Curtis in 2001.

Johnny Teyssier from Shoreview, Minn., is a student of Donald Montanaro and entered Curtis in 2004.

Cynthia Tobey from Rhinebeck, N.Y., is a student of Seymour Lipkin and entered Curtis in 2004.

Richard Woodhams (Oboe '68), faculty

David Moody, opera and voice coach

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❧

Next Student Recital

Wednesday, March 30, 2005
Field Concert Hall, 8 p.m.

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

Sixty-Seventh Student Recital
Wednesday, March 30, 2005
Field Concert Hall, 8 p.m.

Sonata in A major — César Franck (1822 – 1890)
- Allegretto ben moderato
- Allegro
- Recitativo — Fantasia
- Allegretto poco mosso

Yu-Wen Wang, *cello*
Susanne Son, *piano*

Concerto in A minor, Op. 53 — Antonin Dvořák (1841 – 1904)
- Allegro ma non troppo
- Adagio ma non troppo
- Finale: Allegro giocoso, ma non troppo

Hye-Jin Kim, *violin*
Jungeun Kim, *piano*

INTERMISSION

Sonata in B minor — Franz Liszt (1811 – 1886)

Roman Rabinovich, *piano*

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Hye-Jin Kim from Sung Nam, Korea, is a student of Ida Kavafian and Jaime Laredo and entered Curtis in 2000.

Roman Rabinovich from Ramat-Gan, Israel, is a student of Seymour Lipkin and entered Curtis in 2003.

Yu-Wen Wang from Taiwan is a student of Orlando Cole and Peter Wiley and entered Curtis in 2003.

Susanne Son (Piano '93), staff

Jungeun Kim, staff pianist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Friday, April 1, 2005
Field Concert Hall, 8 p.m.

The Curtis percussion department presents a program of works by Rolando Morales-Matos, Bob Becker, Michael Udow, and Tan Dun.

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

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Alcina
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Sarah Hatsuko Hicks, conductor
Chas Rader-Shieber, stage director
David Zinn, scenic designer and costume designer
Lenore Doxsee, lighting designer

Fully staged production with the chamber orchestra
Sung in the original Italian with English supertitles

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Sixty-Eighth Student Recital
Friday, April 1, 2005
Field Concert Hall, 8 p.m.

❧

Timpani and Percussion Class
of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson

Plena Linda — Rolando Morales-Matos (b. 1964)

Patricia Franceschy, *marimba, bandero*
Gabe Globus-Hoenich, *bass marimba, bandero*
Don Liuzzi, *timpani*
Rolando Morales-Matos, *congas*
Patrick J. Pastella, *xylophone, bandero*
Dennis Petrunin, *marimba, timbales*
Scott Robinson, *glockenspiel*
Michael Udow, *vibraphone*

Mudra — Bob Becker (b. 1947)

Patrick J. Pastella, *solo percussion*
Patricia Franceschy, *vibraphone*
Gabe Globus-Hoenich, *glockenspiel, bass drum*
Don Liuzzi, *song bells*
Dennis Petrunin, *marimba*

White Dwarf (world premiere) — Michael Udow (b. 1949)

Upperville
White Dwarf
Paternal Care
Sunflower
Recital

Rachael Garcia, *soprano*
Patricia Franceschy, *marimba*
Gabe Globus-Hoenich, *glockenspiel*
Patrick J. Pastella, *marimba*
Dennis Petrunin, *marimba, vibraphone*
Jason Doherty, *tuba*
Michael Udow, *conductor*

Rio Grande Riffs (world premiere) — Udow

Patricia Franceschy, *marimba*
Gabe Globus-Hoenich, *vibraphone*
Don Liuzzi, *bass marimba*
Rolando Morales-Matos, *congas*
Scott Robinson, *drumset*
Patrick J. Pastella, *xylophone, chimes*
Dennis Petrunin, *marimba*
Michael Udow, *conductor*

INTERMISSION

Bog Music — Udow

Dennis Petrunin, *solo percussion*
Patricia Franceschy, *percussion*
Gabe Globus-Hoenich, *percussion*
Patrick J. Pastella, *percussion*

***Elegy: Snow In June,* Concerto for Cello and Percussion** Tan Dun
(b. 1957)

Andres Díaz, *cello*
Patricia Franceschy, *percussion*
Gabe Globus-Hoenich, *percussion*
Patrick J. Pastella, *percussion*
Dennis Petrunin, *percussion*
Don Liuzzi, *conductor*

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

Jason Doherty from Midland, Tex., is a student of Paul Krzywicki and entered Curtis in 2004.

Patricia Franceschy from Veracruz, Mexico, is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Gabe Globus-Hoenich from Lincoln, Mass., is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Patrick J. Pastella from Baldwinsville, N.Y., is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2003.

Dennis Petrunin from Moscow is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2002.

Michael Udow, guest artist

Andres Díaz, guest artist

Don Liuzzi, faculty

Rolando Morales-Matos, faculty

Scott Robinson (Percussion '91), faculty

Rachael Garcia (Opera '03), staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Biography

Michael Udow, percussion

Michael Udow is principal percussion with the Santa Fe Opera, teaches at the University of Michigan, is a member of Summit Brass, and performs with Keiko Abe. His most recent composer/performer appearances include Australia, Lithuania, Latvia, Estonia, Beijing, Japan, and Taiwan. As a solo percussionist, he appeared onstage as Drummer/Madman in Santa Fe Opera's American premiere of Hans Werner Henze's *We Come to the River*. His 34 years of collaborative work with dancer Nancy Udow have been a critically important part of his artistic life.

Dr. Udow invented the height-adjustable/tilting glockenspiel stand used by major orchestras and conservatories around the world. He recently perfected bass-chime-overtone and difference-tone tuning, already used by a number of professional opera companies and orchestras. His three octaves of chromatically tuned log drums have been used in film scores by John Williams, and his piccolo woodblocks appear in recordings of works by Pierre Boulez and Christopher Rouse.

Dr. Udow's compositions have been performed and recorded by the Richmond Symphony, La Scala Opera Percussion and Chorus, Bavarian Radio, and NHK Japan. He has composed two operas, *The Shattered Mirror* and *Twelve Years a Slave*. Dr. Udow studied percussion with Alan Abel, Jack McKenzie, Russell Hartenberger, Michael Ranta, and Thomas Siwe and composition with Herbert Brun, Warren Benson, Thomas Frederickson, Edwin London, and Paul Steg. He also credits Ben Johnston and Salvatore Martirano as influential.



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

Sixty-Ninth Student Recital
Sunday, April 3, 2005
Field Concert Hall, 3 p.m.

***Simple Symphony*, Op. 4** — Benjamin Britten (1913 – 1976)

Boisterous bourrée
Playful pizzicato
Sentimental saraband
Frolicsome finale

The Curtis Chamber Orchestra
Yoonhak Baek, *conductor*

***Les Illuminations*, Op. 18** — Britten

Fanfare
Villes
Phrase — Antique
Royauté
Marine
Interlude
Being Beauteous
Parade
Départ

Brenden Patrick Gunnell, *tenor*

The Curtis Chamber Orchestra
Yoonhak Baek, *conductor*

INTERMISSION

***Phaedra*, Op. 93** Britten

Hanan Tarabay, *mezzo-soprano*
Patricia Franceschy, *percussion*
Gabe Globus-Hoenich, *percussion*
Dennis Petrunin, *timbales*
Yoonhak Baek, *harpsichord and conductor*

The Curtis Chamber Orchestra

Nocturne for Tenor Voice, Seven Obligato Instruments, and String Orchestra, Op. 60 Britten

Brian Zachary Porter, *tenor*
Yoobin Son, *flute*
Han Yo Son, *clarinet*
Alma Maria Liebrecht, *horn*
Anna Steltenpohl, *English horn*
Aaron Carlos Apaza, *bassoon*
Carol Angel Lin, *harp*
Dennis Petrunin, *timpani*

The Curtis Chamber Orchestra
Yoonhak Baek, *conductor*

Photographic and recording equipment may not be used in Field Concert Hall.

The Curtis conducting program is supported in part by The Helen F. Whitaker Fund.

Aaron Carlos Apaza from Rapid City, S.D., is a student of Bernard Garfield and entered Curtis in 2001.

Yoonhak Baek from Seoul is a student of Otto-Werner Mueller and entered Curtis in 2003.

Patricia Franceschy from Veracruz, Mexico, is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Gabe Globus-Hoenich from Lincoln, Mass., is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Brenden Patrick Gunnell from Haslett, Mich., is a student of Joan Patenaude-Yarnell and entered Curtis in 2002.

Alma Maria Liebrecht from Burtonsville, Md., is a student of Jerome Ashby and entered Curtis in 2002.

Carol Angel Lin from Oklahoma City, Okla., is a student of Judy A. Loman and entered Curtis in 2004.

Dennis Petrunin from Moscow is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2002.

Brian Zachary Porter from Bloomfield Hills, Mich., is a student of Joan Patenaude-Yarnell and entered Curtis in 2003.

Han Yo Son from Seoul is a student of Donald Montanaro and entered Curtis in 2002.

Yoobin Son from Sungnam City, Korea, is a student of Jeffrey Khaner and entered Curtis in 2003.

Anna Steltenpohl from North Barrington, Ill., is a student of Richard Woodhams (Oboe '68) and entered Curtis in 2001.

Hanan Tarabay from Gulf Breeze, Fla., is a student of Marlena Kleinman Malas and entered Curtis in 2000.

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Sunday, April 3, 2005
Field Concert Hall, 8 p.m.

Beethoven — **Concerto No. 4 in G major, Op. 58**
Roman Rabinovich, piano
Christopher R. Falzone, piano accompaniment

Dvořák — **Quintet No. 2 in A major, Op. 81**
Quan Yuan, violin
Shanshan Yao, violin
Han Na Lee, viola
Angela Jean Park, cello
Di Wu, piano

Prokofiev — **Concerto No. 1 in D major, Op. 19**
Johannes Dickbauer, violin
Jungeun Kim, piano

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Seventieth Student Recital
Sunday, April 3, 2005
Field Concert Hall, 8 p.m.

❧

Concerto No. 1 in D major, Op. 19 — Sergey Prokofiev (1891 – 1953)
Andantino
Scherzo: Vivacissimo
Moderato

Johannes Dickbauer, *violin*
Jungeun Kim, *piano*

Concerto No. 4 in G major, Op. 58 — Ludwig van Beethoven (1770 – 1827)
Allegro moderato
Andante con moto
Rondo: Vivace

Roman Rabinovich, *piano*
Christopher R. Falzone, *piano accompaniment*

Intermission

Quintet No. 2 in A major, Op. 81 Antonin Dvořák
(1841 – 1904)

Allegro ma non tanto
Dumka: Andante con moto
Scherzo (Furiant): Molto vivace
Finale: Allegro

Quan Yuan, *violin*
Shanshan Yao, *violin*
Han Na Lee, *viola*
Angela Jean Park, *cello*
Di Wu, *piano*

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

The Beethoven concerto was prepared by Seymour Lipkin.

The Dvořák quintet was prepared by Pamela Frank.

Johannes Dickbauer from Kremsmünster, Austria, is a student of Pamela Frank and entered Curtis in 2002.

Christopher R. Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Han Na Lee from Gumisi, Korea, is a student of Roberto Díaz and entered Curtis in 2004.

Angela Jean Park from Seoul is a student of Orlando Cole and Peter Wiley and entered Curtis in 2001.

Roman Rabinovich from Ramat-Gan, Israel, is a student of Seymour Lipkin and entered Curtis in 2003.

Di Wu from Xiamen, China, is a student of Gary Graffman and entered Curtis in 2000.

Shanshan Yao from Anhui, China, is a student of Aaron Rosand and entered Curtis in 2003.

Quan Yuan from Beijing is a student of Joseph Silverstein and entered Curtis in 2004.

Jungeun Kim, staff pianist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Monday, April 4, 2005
Field Concert Hall, 5:15 p.m.

Beethoven — **Sonata No. 5 in D major, Op. 102, No. 2**
Bronwyn Banerdt, cello
Natalie Zhu, piano ('97)

Jolivet — ***Chant de Linos***
Maron Khoury, flute
Christina Anum-Dorhuso, piano ('03)

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Seventy-First Student Recital
Monday, April 4, 2005
Field Concert Hall, 5:15 p.m.

❧

Scherzo-Tarantella, Op. 16 — Henryk Wieniawski (1835 – 1880)

José Maria Blumenschein, *violin*
Meng-Chieh Liu, *piano*

Sonata No. 5 in D major, Op. 102, No. 2 — Ludwig van Beethoven (1770 – 1827)
Allegro con brio
Adagio con molto sentimento d'affetto
Allegro fugato

Bronwyn Banerdt, *cello*
Natalie Zhu, *piano*

❧

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

❧

José Maria Blumenschein from Freiburg, Germany, is a student of Joseph Silverstein and entered Curtis in 2001.

Bronwyn Banerdt from Woodland Hills, Calif., is a student of David Soyer and entered Curtis in 2004.

Natalie Zhu (Piano '97), staff

Meng-Chieh Liu ('93), faculty, resident pianist



Next Student Recital

Monday, April 4, 2005
The Curtis Brass and Percussion Ensemble
conducted by Blair Bollinger
Field Concert Hall, 8 p.m.

Berlioz	**"March to the Scaffold" from *Symphonie fantastique*, arranged by Shachar Israel**
Campra	**"Rigaudon" from *Idomenée*, arranged by Robert Wetzler**
Charpentier	**Prelude from "Te Deum," arranged by Jean Thilde**
Dukas	**Fanfare preceding *La Péri***
Ravel	***Pavane pour une infante défunte*, arranged by Michael Allen** The Curtis Brass and Percussion Ensemble conducted by Blair Bollinger ('86)
Bizet	***Carmen Suite*, arranged by Douglas Haislip and Fred Mills** Rachel Serber, trumpet Adam Stagnitta, trumpet Clark Matthews, horn David Murray, trombone Blair Bollinger, bass trombone ('86)
Bozza	**Sonatina for Two Trumpets, Horn, Trombone, and Tuba** Christopher Konfirst, trumpet Nathaniel Hepler, trumpet Todor Popstoyanov, horn Weston Adolphus Sprott, trombone Chris Guilfoyle, bass trombone
Delibes	**"Flower Duet" from *Lakmé*, arranged by Blair Bollinger** Nathaniel Hepler, trumpet Alma Maria Liebrecht, horn

Poulenc **Sonata for Trumpet, Horn, and Trombone**
Rachel Serber, trumpet
Clark Matthews, horn
David Murray, trombone

Tomasi ***Fanfares liturgiques***
Weston Adolphus Sprott, trombone

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Seventy-Second Student Recital
Monday, April 4, 2005
Field Concert Hall, 8 p.m.

❧

The Curtis Brass and Percussion Ensemble
conducted by Blair Bollinger

Fanfare preceding *La Péri* — Paul Dukas (1865 – 1935)

The Curtis Brass and Percussion Ensemble

"Flower Duet" from *Lakmé* — Léo Delibes (1836 – 1891)
arranged by Blair Bollinger

Nathaniel Hepler, *trumpet*
Alma Maria Liebrecht, *horn*

The Curtis Brass and Percussion Ensemble

Sonatina for Two Trumpets, Horn, Trombone, and Tuba — Eugène Bozza (1905 – 1991)

Allegro vivo
Andante ma non troppo
Allegro vivo
Largo — Allegro — Allegro vivo

Christopher Konfirst, *trumpet*
Nathaniel Hepler, *trumpet*
Todor Popstoyanov, *horn*
Weston Adolphus Sprott, *trombone*
Chris Guilfoyle, bass *trombone*

Fanfares liturgiques — Henri Tomasi (1901 – 1971)

Annonciation
Evangile
Apocalypse
Procession du Vendredi-Saint

Weston Adolphus Sprott, *trombone*

The Curtis Brass and Percussion Ensemble

INTERMISSION

Prelude from "Te Deum" — Marc-Antoine Charpentier (1643 – 1704)
arranged by Jean Thilde

"Rigaudon" from *Idomenée* — André Campra (1660 – 1744)
arranged by Robert Wetzler

Pavane pour une infante défunte — Maurice Ravel (1875 – 1937)
arranged by Michael Allen

The Curtis Brass and Percussion Ensemble

Sonata for Trumpet, Horn, and Trombone — Francis Poulenc (1899 – 1963)

Allegro moderato
Andante
Rondeau

Rachel Serber, *trumpet*
Clark Matthews, *horn*
David Murray, *trombone*

Carmen Suite — Georges Bizet (1838 – 1875)
arranged by Douglas Haislip and Fred Mills

Overture
Aragonaise
Havanaise
Intermezzo
Toreador Song

Rachel Serber, *trumpet*
Adam Stagnitta, *trumpet*
Clark Matthews, *horn*
David Murray, *trombone*
Blair Bollinger, *bass trombone*

"March to the Scaffold" — Hector Louis Berlioz (1803 – 1869)
from *Symphonie fantastique*
arranged by Shachar Israel

The Curtis Brass and Percussion Ensemble

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

The Bozza was prepared by Jeffrey Curnow.
The remainder of the program was prepared by Blair Bollinger.

The Curtis Brass and Percussion Ensemble

Trumpet
Nathaniel Hepler
Christopher Konfirst
Rachel Serber
Adam Stagnitta

Horn
Yousef Ismael Assi
Christine Geiger
Alma Maria Liebrecht
Clark Matthews
Todor Popstoyanov
Ryan Stewart

Trombone
Shachar Israel
David Murray
Weston Adolphus Sprott
Chris Guilfoyle, *bass trombone*

Tuba
Jason Doherty

Percussion
Patricia Franceschy
Gabe Globus-Hoenich
Patrick J. Pastella
Dennis Petrunin

Chris Guilfoyle from Cypress, Tex., is a student of Blair Bollinger and entered Curtis in 2004.

Nathaniel Hepler from Malvern, Pa., is a student of Frank Kaderabek and entered Curtis in 2001.

Christopher Konfirst from Homer Glen, Ill., is a student of Frank Kaderabek and entered Curtis in 2001.

Alma Maria Liebrecht from Burtonsville, Md., is a student of Jerome Ashby and entered Curtis in 2002.

Clark Matthews from Wilkesboro, N.C., is a student of Jerome Ashby and entered Curtis in 2004.

David Murray from Bel Air, Md., is a student of Nitzan Haroz and entered Curtis in 2003.

Todor Popstoyanov from Assenovgrad, Bulgaria, is a student of Jerome Ashby and entered Curtis in 2003.

Rachel Serber from Plymouth, Minn., is a student of Frank Kaderabek and entered Curtis in 2003.

Weston Adolphus Sprott from Houston is a student of Nitzan Haroz and entered Curtis in 2002.

Adam Stagnitta from Baldwinsville, N.Y., is a student of Frank Kaderabek and entered Curtis in 2004.

Blair Bollinger (Trombone '86), faculty

CURTIS VOCAL STUDIES DEPARTMENT
Sunday, April 4, 2005

Please hold all applause until the end of each set. Thank you.

Music by Benjamin Britten:

***Les Illuminations*, Op. 18**
Translation by Helen Rootham *from Prose Poems from 'Les Illuminations' of Arthur Rimbaud*

Fanfare

J'ai seul la clef de cette parade sauvage.

I alone hold the key to this savage parade.

Villes

Ce sont des villes! C'est un peuple pour qui se sont montés ces Alleghanys et ces Libans de rêve! Des chalets de cristal et de bois se meuvent sur des rails et des poulies invisibles. Les vieux cratères ceints de colosses et de palmiers de cuivre rugissent mélodieusement dans les feux ... Des cortèges de Mabs en robes rousses, opalines, montent des ravines. Là-haut, les pieds dans la cascade et les ronces, les cerfs tettent Diane. Les Bacchantes des banlieues sanglotent et la lune brûle et hurle. Vénus entre dans les cavernes des forgerons et des ermites. Des groupes de beffrois chantent les idées des peuples. Des châteaux bâtis en os sort la musique inconnue ... Le paradis des orages s'effondre. Les sauvages dansent sans cesse la Fête de la Nuit ...

These are towns! It is for the inhabitants of towns that these dream Alleghanies and Lebanons have been raised. Castles of crystal and wood move on rails and invisible pulleys. Old craters, encircled with colossal statues and palms of copper, roar melodiously in their fires ... Corteges of Queen Mabs in robes red and opaline, climb the ravines. Up there, their hoofs in the cascades and the briars, the stags give Diana suck. Bacchantes of the suburbs weep, and the moon burns and howls. Venus enters the caves of the blacksmiths and hermits. Groups of bell towers sing aloud the ideas of the people. From castles built of bones proceeds unknown music ... The paradise of the thunders bursts and falls. Savages dance unceasingly the Festival of the Night.

Quels bons bras, quelle belle heure me rendront cette région d'où viennent mes sommeils et mes moindres mouvements?

What kindly arms, what good hour will restore to me those regions from which come my slumbers and the least of my movements?

Phrase — Antique

J'ai tendu des cordes de clocher à clocher; des guirlandes de fenêtre à fenêtre; des chaînes d'or d'étoile à étoile, et je danse.

I have hung ropes from bell tower to bell tower; garlands from window to window; golden chains from star to star — and I dance.

Gracieux fils de Pan! Autour de ton front couronné de fleurettes et de baies, tes yeux, des boules précieuses, remeunt. Tachées de lie brune, tes joues se creusent. Tes crocs luisent. Ta poitrine ressemble à une cithare, des tintements circulent dans tes bras blonds. Ton coeur bat dans ce ventre où dort le double sexe. Promène-toi, la nuit, en mouvant doucement cette cuisse, cette seconde cuisse et cette jambe de gauche.

Oh, gracious son of Pan! Thine eyes — those precious globes — glance slowly; thy brow is crowned with little flowers and berries. Thy hollow cheeks are spotted with brown lees; thy tusks shine. Thy breast resembles a cithara; tinkling sounds run through thy blond arms. Thy heart beats in that womb where sleeps Hermaphrodite. Walk at night, softly moving this thigh, this other thigh, this left leg.

Royauté

Un beau matin, chez un peuple fort doux, un homme et une femme superbes criaient sur la place publique: "Mes amis, je veux qu'elle soit reine!" "Je veux être reine!" Elle riait et tremblait. Il parlait aux amis de révélation, d'épreuve terminée. Ils se pâmaient l'un contre l'autre.

On a beautiful morning, in a country inhabited by a mild and gentle people, a man and woman of proud presence stood in the public square and cried aloud: "My friends, it is my wish that she should be queen." She laughed and trembled. To his friends he spoke of a revelation, of a test concluded. Swooningly they leaned one against the other.

En effet, ils furent rois toute une matinée, où les tentures carminées se relevèrent sur les maisons, et tout l'après-midi, où ils s'avancèrent du côté des jardins de palmes.

And during one whole morning, whilst the crimson hangings were displayed on the houses, and during the whole afternoon, while they advanced towards the palm gardens, they were indeed kings.

Marine

Les chars d'argent et de cuivre,
Les proues d'acier et d'argent,
Battent l'écume,
Soulèvent les souches des ronces.
Les courants de la lande,
Et les ornières immenses du reflux,
Filent circulairement vers l'est,
Vers les piliers de la forêt,
Vers les fûts de la jetée,
Dont l'angle est heurté par des
tourbillons de lumière.

Chariots of silver and of copper
Prows of steel and of silver
Beat the foam,
Life the stems of the brambles.
The streams of the barren parts
And the immense tracks of the ebb
Flow circularly towards the east,
Towards the pillars of the forest,
Towards the piles of the jetty,
Against whose angles are hurled
whirlpools of light.

Interlude

J'ai seul la clef de cette parade
sauvage.

I alone hold the key to this savage
parade.

Being Beauteous

Devant une neige un Etre de beauté de haute taille. Des sifflements de mort et des cercles de musique sourde font monter, s'élargir et trembler comme un spectre ce corps adoré; des blessures écarlates et noires éclatent dans les chairs superbes. — Les couleurs propres de la vie se foncent, dansent et se dégagent autour de la vision, sur le chantier. Et les frissons s'élèvent et grondent, et la saveur forcenée de ces effets se chargeant avec les sifflements mortels et les rauques musiques que le monde, loin derrière nous, lance sur notre mère de beauté, — elle recule, elle se dresse. Oh! nos os sont revêtus d'un nouveau corps amoureux.

Against a background of snow is a beautiful Being of majestic stature. Death is all round her, and whistling, dying breaths, and circles of hollow music, cause this adored body to rise, to swell, and to tremble like a spectre. Scarlet and black wounds break out on the superb flesh. Colors which belong to life deepen, dance, and separate themselves around the vision, upon the path. Shudders rise and mutter; and the mad savor of all these things, heavy with dying groans and raucous music, is hurled at our Mother of Beauty by the world far behind us. She recoils, she stands erect. Oh rapture! Our bones are covered anew with a body of love.

O la face centrée, l'écusson de crin, les bras de cristal! le canon sur lequel je dois m'abattre à travers la mêlée des arbres et de l'air léger!

Ah! The pale ashen face, the mane-like hair, the arms of crystal. And there is the cannon upon which I must cast myself through the noise of trees and light winds.

Parade

Des drôles très solides. Plusieurs ont exploité vos mondes. Sans besoins, et peu pressés de mettre en oeuvre leurs brillantes facultés et leur expérience de vos consciences. Quels hommes mûrs! Des yeux hébétés à la façon de la nuit d'été, rouges et noirs, tricolorés, d'acier piqué d'étoiles d'or; des facies déformés, plombés, blêmis, incendiés; des enrouements folâtres! La démarche cruelle des oripeaux! — Il y a quelques jeunes ...

O le plus violent Paradis de la grimace enragée! ... Chinois, Hottentots, Bbohémiens, niais, hyènes, Molochs, vieilles démences, démons sinistres, ils mêlent les tours populaires, maternels, avec les poses et les tendresses bestiales. Ils interpréteraient des pièces nouvelles et des chansons "bonnes filles". Maîtres jongleurs, ils transforment le lieu et les personnes et usent de la comédie magnétique.

J'ai seul la clef de cette parade sauvage.

These are very sturdy rogues. Many of them have made use of you and your like. Without wants, they are in no hurry to put into action their brilliant faculties and their experience of your consciences. What mature men! Here are sottish eyes out of a midsummer night's dream — red, black, tricolored; eyes of steel spotted with golden stars; deformed faces, leaden-hued, livid, enflamed; wanton hoarseness. They have the ungainly bearing of rag dolls. There are youths among them ...

It is a violent Paradise of mad grimaces ... Chinese, Hottentots, gypsies, simpletons, hyaenas, Molochs, old insanities, sinister demons, they alternate popular or maternal tricks with bestial poses and caresses. They can interpret modern plays or songs of a simple naivety at will. Master jugglers, they transform places and people, and make use of magnetic comedy.

I alone hold the key to this savage parade.

Départ

Assez vu. — La vision s'est rencontrée à tous les airs.
Assez eu. — Rumeurs de villes, le soir, et au soleil, et toujours.
Assez connu. — Les arrêts de la vie. O Rumeurs et Visions!
Départ dans l'affection et le bruit neufs.

Sufficiently seen. — The vision has been met in all guises.
Sufficiently heard. — Rumors of the town at night, in the sunlight, at all times.
Sufficiently known. — Life's decrees. Oh Rumors! Oh Vision!
Departure in the midst of love and new rumors.

PROLOGUE

In May,
in brilliant Athens, on my marriage day,
I turned aside for shelter from the smile
of Theseus. Death was frowning in an aisle
— Hippolytus! I saw his face, turned white!

RECTITATIVE

My lost and dazzled eyes saw only night,
capricious burnings flickered through my bleak
abandoned flesh. I could not breathe or speak.
I faced my flaming executioner,
Aphrodite, my mother's murderer!
I tried to calm her wrath by flowers and praise,
I built her a temple, fretted months and days
on decoration.

Alas, my hungry open mouth,
thirsting with adoration, tasted drouth
— Venus resigned her altar to my new lord.

PRESTO

(to Hippolytus)

You monster! You understood me too well!
Why do you hang there, speechless, petrified,
polite! My mind whirls. What have I to hide?
Phaedra in all her madness stands before you.
I love you! Fool, I love you, I adore you!
Do not imagine that my mind approved
my first defection, Prince, or that I loved
your youth light-heartedly, and fed my treason
with cowardly compliance, till I lost my reason.
Alas, my violence to resist you made
my face inhuman, hateful. I was afraid
to kiss my husband lest I love his son.
I made you fear me (this was easily done);
you loathed me more, I ached for you no less.
Misfortune magnified your loveliness.
The wife of Theseus loves Hippolytus!
See, Prince! Look, this monster, ravenous
for her execution, will not flinch.
I want your sword's spasmodic final inch.

RECITATIVE

(to Oenone)
Oh Gods of wrath,
how far I've travelled on my dangerous path!
I go to meet my husband; at his side
will stand Hippolytus. How shall I hide
my thick adulterous passion for this youth,
who has rejected me, and knows the truth?
Will he not draw his sword and strike me dead?
Suppose he spares me? What if nothing's said?
Can I kiss Theseus with dessembled poise?
The very dust rises to disabuse
my husband — to defame me and accuse!
Oenone, I want to die. Death will give
me freedom; oh it's nothing not to live;
death to the unhappy's no catastrophe!

ADAGIO
(To Theseus)
My time's too short, your highness. It was I,
who lusted for your son with my hot eye.
The flames of Aphrodite maddened me.
Then Oenone's tears,
troubled my mind; she played upon my fears,
until her pleading forced me to declare
I loved your son.
Theseus, I stand before you to absolve
your noble son. Sire, only this resolve
upheld me, and made me throw down my knife.
I've chosen a slower way to end my life
— Medea's poison; chills already dart
along my boiling veins and squeeze my heart.
A cold composure I have never known
gives me a moment's poise. I stand alone
and seem to see my outraged husband fade
and waver into death's dissolving shade.
My eyes at last give up their light, and see
the day they've soiled resume its purity.

Verse translation by Robert Lowell

Nocturne for Tenor Voice, Seven Obligato Instruments, and String Orchestra, Op. 60

I.
On a poet's lips I slept
Dreaming like a love-adept
In the sound his breathing kept;
Nor seeks nor finds he mortal blisses,
But feeds on the aëreal kisses
Of shapes that haunt thought's wildernesses.
He will watch from dawn to gloom
The lake-reflected sun illume
The yellow bees in the ivy-bloom,
Nor heed nor see, what things they be;
But from these create he can
Forms more real than living man,
Nurslings of immortality!
(*Prometheus Unbound* — Shelley)

II.
Below the thunders of the upper deep;
Far, far beneath in the absymal sea,
His ancient, dreamless, uninvaded sleep
The Kraken sleepeth: faintest sunlights flee
About his shadowy sides: above him swell
Huge sponges of millenial growth and height;
And far away into the sickly light,
From many a wondrous grot and secret cell
Unnumber'd and enormous polypi
Winnow with giant arms the slumbering green.
There hath he lain for ages and will lie
Battening upon huge seaworms in his sleep,
Until the latter fire shall heat the deep;
Then once by men and angels to be seen,
In roaring he shall rise and on the surface die.
(*The Kraken* — Tennyson)

III.
Encinctured with a twine of leaves,
That leafy twine his only dress!
A lovely Boy was plucking fruits,
By moonlight, in a wilderness.
The moon was bright, the air was free,
And fruits and flowers together grew
On many a shrub and many a tree:
And all put on a gentle hue,

Hanging in the shadowy air
Like a picture rich and rare.
It was a climate where, they say,
The night is more beloved than day.
But who that beauteous Boy beguiled,
That beauteous Boy to linger here?
Alone, by night, a little child,
In place so silent and so wild
Has he no friend, no loving mother near?
(*The Wanderings of Cain* — Coleridge)

IV.
Midnight's bell goes ting, ting, ting, ting, ting,
Then dogs do howl, and not a bird does sing
But the nightingale, and she cries twit, twit, twit;
Owls then on every bough do sit;
Ravens croak on chimneys' tops;
The cricket in the chamber hops;
The nibbling mouse is not asleep,
But he goes peep, peep, peep, peep, peep;
    And the cats cry mew, mew, mew,
    And still the cats cry mew, mew, mew.
(*Blurt, Master Constable* — Middleton)

V.
But that night
When on my bed I lay, I was most mov'd
And felt most deeply in what world I was;
With unextinguish'd taper I kept watch,
Reading at intervals; the fear gone by
Press'd on me almost like a fear to come;
I thought of those September Massacres,
Divided from me by a little month,
And felt and touch'd them, a substantial dread:
The rest was conjured up from tragic fictions,
And mournful Calendars of true history,
Remembrances and dim admonishments.
"'The horse is taught his manage, and the wind
Of heaven wheels round and treads in his own steps,
Year follows year, the tide returns again,
Day follows day, all things have second birth;
The earthquake is not satisfied all at once."
And in such way I wrought upon myself,
Until I seem'd to hear a voice that cried
To the whole City, "Sleep no more."
(*The Prelude*,1805 — Wordsworth)

VI.
She sleeps on soft, last breaths; but no ghost looms
Out of the stillness of her palace wall,
Her wall of boys on boys and dooms on dooms.

She dreams of golden gardens and sweet glooms,
Not marvelling why her roses never fall
Nor what red mouths were torn to make their blooms.

The shades keep down which well might roam her hall.
Quiet their blood lies in her crimson rooms
And she is not afraid of their footfall.

They move not from her tapestries, their pall,
Nor pace her terraces, their hecatombs,
Lest aught she be disturbed, or grieved at all.
(*The Kind Ghosts* — Owen)

VII.
What is more gentle than a wind in summer?
What is more soothing than the pretty hummer
That stays one moment in an open flower,
And buzzes cheerily from bower to bower?
What is more tranquil than a musk-rose blowing
In a green island, far from all men's knowing?
More healthful than the leafiness of dales?
More secret than a nest of nightingales?
More serene than Cordelia's countenance?
More full of visions than a high romance?
What, but thee, Sleep? Soft closer of our eyes!
Low murmurer of tender lullabies!
Light hoverer around our happy pillows!
Wreather of poppy buds, and weeping willows!
Silent entangler of a beauty's tresses!
Most happy listener! when the morning blesses
Thee for enlivening all the cheerful eyes
That glance so brightly at the new sunrise.
(*Sleep and Poetry* — Keats)

VIII.
When most I wink, then do mine eyes best see,
For all the day they view things unrespected;
But when I sleep, in dreams they look on thee,
And darkly bright, are bright in dark directed.
Then thou, whose shadow shadows doth make bright,
How would thy shadow's form form happy show
To the clear days with thy much clearer light,
When to unseeing eyes thy shade shines so!
How would, I say, mine eyes be blessed made
By looking on thee in the living day,
When in dead night thy fair imperfect shade
Through heavy sleep on sightless eyes doth stay!
    All days are nights to see, till I see thee,
    And nights bright days when dreams do show thee me.
(*Sonnet* 43 — Shakespeare)

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Seventy-Third Student Recital
Tuesday, April 5, 2005
Field Concert Hall, 5:15 p.m.

Chant de Linos — André Jolivet (1905 – 1974)

Maron Khoury, *flute*
Christina Anum-Dorhuso, *piano*

Caprices, Op. 1 — Nicolò Paganini (1782 – 1840)
transcribed for cello by Luigi Silva
No. 13: Allegro
No. 9: Allegretto
No. 24: Tema con variazioni

Yu-Wen Wang, *cello*

Rondo in B minor, Op. 70, D. 895, "Rondeau brillant" — Franz Schubert (1797 – 1828)

José Maria Blumenschein, *violin*
Christopher R. Falzone, *piano*

Sonata in G major, Op. 27, No. 5 — Eugène Ysaÿe (1858 – 1931)

L'aurore

Danse rustique

José Maria Blumenschein, *violin*

Sonata for Trumpet, Horn, and Trombone — Francis Poulenc (1899 – 1963)

Allegro moderato

Andante

Rondeau

Rachel Serber, trumpet
Clark Matthews, horn
David Murray, trombone

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This afternoon's performance will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

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The Schubert rondo was prepared by Joseph Silverstein.

The Poulenc sonata was prepared by Blair Bollinger.

José Maria Blumenschein from Freiburg, Germany, is a student of Joseph Silverstein and entered Curtis in 2001.

Christopher R. Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Maron Khoury from Tarshiha, Israel, is a student of Jeffrey Khaner and entered Curtis in 2004.

Clark Matthews from Wilkesboro, N.C., is a student of Jerome Ashby and entered Curtis in 2004.

David Murray from Bel Air, Md., is a student of Nitzan Haroz and entered Curtis in 2003.

Rachel Serber from Plymouth, Minn., is a student of Frank Kaderabek and entered Curtis in 2003.

Yu-Wen Wang from Taiwan is a student of Orlando Cole and Peter Wiley and entered Curtis in 2003.

Christina Anum-Dorhuso (Piano '03), staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Tuesday, April 5, 2005
Field Concert Hall, 8 p.m.

Beethoven	**Sonata No. 1 in F major, Op. 5, No. 1** Angela Jean Park, cello Anna Polonsky, piano ('99)
Fasch	**Concerto in D major** Christopher Konfirst, trumpet Hugh Sung, piano ('90)
Mozart	**Concerto No. 22 in E-flat major, K. 482** YoonJung Han, piano Hugh Sung, piano accompaniment ('90)
Mozart	**Concerto No. 5 in A major, K. 219** Hye-Jin Kim, violin Jungeun Kim, piano

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Seventy-Fourth Student Recital
Tuesday, April 5, 2005
Field Concert Hall, 8 p.m.

Concerto in D major — Johann Friedrich Fasch (1688 – 1758)
Allegro
Largo
Allegro moderato

Christopher Konfirst, *trumpet*
Hugh Sung, *piano*

Concerto No. 5 in A major, K. 219 — Wolfgang Amadeus Mozart (1756 – 1791)
Allegro aperto
Adagio
Rondeau: Tempo di menuetto

Hye-Jin Kim, *violin*
Jungeun Kim, *piano*

Intermission

Sonata No. 1 in F major, Op. 5, No. 1 — Ludwig van Beethoven (1770 – 1827)

Adagio sostenuto — Allegro
Rondo: Allegro vivace

Angela Jean Park, *cello*
Anna Polonsky, *piano*

Concerto No. 22 in E-flat major, K. 482 — Mozart

Allegro
Andante
Allegro

YoonJung Han, *piano*
Hugh Sung, *piano*

❧

Photographic and recording equipment may not be used in Field Concert Hall.

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YoonJung Han from Seoul is a student of Eleanor Sokoloff and entered Curtis in 2003.

Hye-Jin Kim from Sung Nam, Korea, is a student of Ida Kavafian and Jaime Laredo and entered Curtis in 2000.

Christopher Konfirst from Homer Glen, Ill., is a student of Frank Kaderabek and entered Curtis in 2001.

Angela Jean Park from Seoul is a student of Orlando Cole and Peter Wiley and entered Curtis in 2001.

Jungeun Kim, staff pianist

Anna Polonsky (Piano '99), staff

Hugh Sung (Piano '90), director of instrumental accompaniment and student recitals

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Wednesday, April 6, 2005
Graduation Recital: Earl Lee, cello,
with Meng-Chieh Liu, piano
Field Concert Hall, 8 p.m.

Beethoven	**Sonata No. 2 in G minor, Op. 5, No. 2**
Brahms	**Sonata No. 1 in E minor, Op. 38**
Debussy	**Sonata in D minor**
Schumann	**Adagio and Allegro, Op. 70**
	Earl Lee, cello
	Meng-Chieh Liu, piano ('93)
Seyfried	**Variations for Solo Cello**
	Earl Lee, cello

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Seventy-Fifth Student Recital
Wednesday, April 6, 2005
Field Concert Hall, 8 p.m.

❧

Graduation Recital: Earl Lee, cello,
with Meng-Chieh Liu, piano

Adagio and Allegro, Op. 70 — Robert Schumann (1810 – 1856)

Variations for Solo Cello — Sheridan Seyfried (b. 1984)
I. Statement
II. Little dirge
III. Flurry
IV. Reflection
V. Guitarra
VI. Underground
VII. Dance

Sonata No. 2 in G minor, Op. 5, No. 2 — Ludwig van Beethoven (1770 – 1827)
Adagio sostenuto ed espressivo —
Allegro molto più tosto presto
Rondo: Allegro

INTERMISSION

Sonata in D minor — Claude Debussy (1862 – 1918)

Prologue: Lent
Sérénade: Modérément animé —
Finale: Animé

Sonata No. 1 in E minor, Op. 38 — Johannes Brahms (1833 – 1897)

Allegro non troppo
Allegretto quasi menuetto
Allegro

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

Earl Lee from Yeosu, Korea, is a student of Peter Wiley and entered Curtis in 2000.

Sheridan Seyfried, leave of absence, 2004

Meng-Chieh Liu ('93), faculty, resident pianist

Next Student Recital

Friday, April 8, 2005
Field Concert Hall, 8 p.m.

Beethoven	**Serenade in D major, Op. 25** Nadia Christina Kyne, flute Katie Hyun, violin Brenton Caldwell, viola
Martinů	**Sonata No. 2** Han Yo Son, clarinet Hugh Sung, piano ('90)
Sibelius	**Concerto in D minor, Op. 47** Tien-Hsin Wu, violin Jungeun Kim, piano
Walton	**Quartet in A minor** Shana Douglas, violin Johanna Koelmel, violin Brenton Caldwell, viola Eugena Chang, cello

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Seventy-Sixth Student Recital
Friday, April 8, 2005
Field Concert Hall, 8 p.m.

Sonatina — Bohuslav Martinů (1890 – 1959)
- Moderato
- Andante
- Poco allegro

Han Yo Son, *clarinet*
Hugh Sung, *piano*

Concerto in D minor, Op. 47 — Jean Sibelius (1865 – 1957)
- Allegro moderato
- Adagio di molto
- Allegro, ma non troppo

Tien-Hsin Wu, *violin*
Jungeun Kim, *piano*

Intermission

Serenade in D major, Op. 25 — Ludwig van Beethoven (1770 – 1827)

Entrata: Allegro
Tempo ordinario d'un menuetto
Allegro molto
Andante con variazioni
Allegro scherzando e vivace
Adagio — Allegro vivace e disinvolto

Nadia Christina Kyne, *flute*
Katie Hyun, *violin*
Brenton Caldwell, *viola*

Quartet in A minor — William Walton (1902 – 1983)

Allegro
Presto
Lento
Allegro molto

Johanna Koelmel, *violin*
Shana Douglas, *violin*
Brenton Caldwell, *viola*
Eugena Chang, *cello*

Photographic and recording equipment may not be used in Field Concert Hall.

The Beethoven serenade and Walton quartet were prepared by Pamela Frank.

Brenton Caldwell from Tyler, Tex., is a student of Roberto Díaz and entered Curtis in 2004.

Eugena Chang from Hacienda Heights, Calif., is a student of Orlando Cole and Peter Wiley and entered Curtis in 2001.

Shana Douglas from West Hartford, Conn., is a student of Ida Kavafian and Arnold Steinhardt and entered Curtis in 2001.

Katie Hyun from Sugar Land, Tex., is a student of Pamela Frank and entered Curtis in 1998.

Johanna Koelmel from Erfurt, Germany, is a student of Joseph Silverstein and entered Curtis in 2002.

Nadia Christina Kyne from Surrey, British Columbia, is a student of Jeffrey Khaner and entered Curtis in 2003.

Han Yo Son from Seoul is a student of Donald Montanaro and entered Curtis in 2002.

Tien-Hsin Wu from Taipei, Taiwan, is a student of Victor Danchenko and entered Curtis in 2003.

Jungeun Kim, staff pianist

Hugh Sung, director of instrumental accompaniment and student recitals ('90)

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Saturday, April 9, 2005
Conducting students of Otto-Werner Mueller lead the Curtis Orchestra
Field Concert Hall, 8 p.m.
Please note: Very limited seating available

Program includes Mendelssohn's *The Hebrides*, Op. 26, and Haydn's Symphony No. 104 in D major, Hob. I:104, "London." Call the Recital Hotline, 215-893-5261, for additional information. The Curtis conducting program is sponsored in part by The Helen F. Whitaker Fund.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

Seventy-Seventh Student Recital
Saturday, April 9, 2005
Field Concert Hall, 8 p.m.

Conducting students of Otto-Werner Mueller lead the Curtis Orchestra

***The Hebrides*, Op. 26** — Felix Mendelssohn (1809 – 1847)

Kyung Hun Kim, *conductor*

Symphony No. 104 in D major, Hob. I:104 "London" — Joseph Haydn (1732 – 1809)

Adagio — Allegro

Yoonhak Baek, *conductor*

Andante
Menuetto (Allegro) — Trio — Menuetto da capo
Finale: Spiritoso

Andrew Hauze, *conductor*

This evening's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

Yoonhak Baek from Seoul is a student of Otto-Werner Mueller and entered Curtis in 2003.

Andrew Hauze from Philadelphia is a student of Otto-Werner Mueller and entered Curtis in 2004.

Kyung Hun Kim from New York City is a student of Otto-Werner Mueller and entered Curtis in 2004.

Next Student Recital

Sunday, April 10, 2005
Graduation Recital: Yvonne Lam, violin,
with Anna Polonsky, piano
Field Concert Hall, 3 p.m.

Janáček	**Sonata for Violin and Piano**
Schubert	**Fantasy in C major, Op. Post. 159, D. 934**
Stravinsky	***Suite italienne***
	Yvonne Lam, violin
	Anna Polonsky, piano ('99)
Lees	***Invenzione for Solo Violin***
	Yvonne Lam, violin

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Forthcoming Curtis Events

Alumni Recital Series:
Chamber Works by Jennifer Higdon
Sunday, April 17, 2005
Field Concert Hall, 3 p.m.
Tickets: $25
Call 215-893-7902 or visit www.curtis.edu.

Features many Philadelphia premieres performed by Curtis alumni, students, and faculty, including the Amelia Piano Trio — Rieko Aizawa (Piano '94), Anthea Kreston (Violin '93), and cellist Jason Duckles — and Philadelphia Orchestra members Zachary DePue (Violin '02), Rachel Ku (Viola '04), and John Koen (Violoncello '90).

Made possible with support from Commerce Bank

The Curtis Opera Theatre
Alcina
By George Frideric Handel
Thursday through Saturday, April 21, 22, and 23 at 8 p.m.
Sunday, April 24 at 2:30 p.m.
Prince Music Theater, 1412 Chestnut Street
Tickets: $30
Call 215-569-9700 or visit www.curtis.edu.

Sarah Hatsuko Hicks, conductor
Chas Rader-Shieber, stage director
David Zinn, scenic designer and costume designer
Lenore Doxsee, lighting designer

Fully staged production with chamber orchestra
Sung in the original Italian with English supertitles

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Seventy-Eighth Student Recital
Sunday, April 10, 2005
Field Concert Hall, 3 p.m.

❧

Graduation Recital: Yvonne Lam, violin,
with Anna Polonsky, piano

Suite italienne — Igor Stravinsky (1882 – 1971)
- Introduzione
- Serenata
- Tarantella
- Gavotta con due variazioni
- Scherzino
- Minuetto e finale

Sonata for Violin and Piano — Leoš Janáček (1854 – 1928)
- Con moto
- Ballada: Con moto
- Allegretto
- Adagio

INTERMISSION

Invenzione for Solo Violin — Benjamin Lees (b. 1924)

Fantasy in C major, Op. Post. 159, D. 934 — Franz Schubert (1797 – 1828)

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Photographic and recording equipment may not be used in Field Concert Hall.

❧

Yvonne Lam from Los Angeles is a student of Victor Danchenko and entered Curtis in 2001.

Anna Polonsky (Piano '99), staff

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Next Student Recital

Sunday, April 10, 2005
Graduation Recital: Mark Holloway, viola,
with Elena Jivaeva, piano
Field Concert Hall, 8 p.m.

Beethoven	**Nocturne, Op. 42, arranged by William Primrose**
Britten	***Lachrymae: Reflections on a Song of Dowland*, Op. 48**
Dowland	**"If my complaints could passion move" from *The First Booke of Songes* (1597)**
Milhaud	***Quatre visages*, Op. 238**
Persichetti	***Infanta Marina: Reflections on a Poem by Wallace Stevens*, Op. 83**
Rota	**Sonata (1945)**

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Seventy-Ninth Student Recital
Sunday, April 10, 2005
Field Concert Hall, 8 p.m.

❧

Graduation Recital: Mark Holloway, viola,
with Elena Jivaeva, piano

Infanta Marina: Reflections on a Poem by Wallace Stevens, Op. 83	Vincent Persichetti (1915 – 1987)
Sonata (1945) Allegretto scorrevole — Andante sostenuto — Allegro scorrevole	Nino Rota (1911 – 1979)
"If my complaints could passions move" from *The First Booke of Songes* (1597)	John Dowland (1563 – 1626)
Lachrymae: Reflections on a Song of Dowland, Op. 48	Benjamin Britten (1913 – 1976)

INTERMISSION

***Quatre visages*, Op. 238** — Darius Milhaud (1892 – 1974)

La Californienne
The Wisconsinian
La Bruxelloise
La Parisienne

Nocturne, Op. 42 — Ludwig van Beethoven (1770 – 1827)
arranged by William Primrose

Marcia: Allegro
Adagio
Menuetto: Allegretto
Adagio — Scherzo: Allegro molto
Allegretto alla Polacca
Thema con variazioni: Andante quasi
Allegretto —
Marcia: Allegro

Photographic and recording equipment may not be used in Field Concert Hall.

Mark Holloway from Oceanside, N.Y., is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2002.

Vincent Persichetti (Conducting '39)

Nino Rota (Composition '32)

Elena Jivaeva, staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Monday, April 11, 2005
Field Concert Hall, 5:15 p.m.

Carissimi — ***Jephte***
Rinnat Moriah, soprano
Kwan Kyu Yi, tenor
The Curtis Madrigal Ensemble
conducted by Matthew Glandorf (Organ '91)

Haydn — ***Missa brevis Sancti Joannis de Deo*, Hob. XXII:7, "Little Organ Mass"**
Rinnat Moriah, soprano
Scott Myers, organ
The Curtis Madrigal Ensemble
conducted by Matthew Glandorf (Organ '91)

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

Eightieth Student Recital
Monday, April 11, 2005
Field Concert Hall, 5:15 p.m.

***Missa brevis Sancti Johannes de Deo*, Hob. XXII:7, "Little Organ Mass"** — Joseph Haydn (1732 – 1809)

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Rinnat Moriah, *soprano*
Scott Myers, *organ*

The Curtis Madrigal Singers
Matthew Glandorf, *conductor*

***Jephte*: Oratorio for Six Voices and Continuo** Giacomo Carissimi
(1605 – 1674)

Rinnat Moriah, *soprano*
Kwan Kyu Yi, *tenor*
Chris Hodges, *baritone*
Brittany Sklar, *violin*
Dan Bi Um, *violin*
Yu-Wen Wang, *cello*
Alexander Martin Hanna, *double bass*
Scott Myers, *organ*

The Curtis Madrigal Singers
Matthew Glandorf, *harpsichord and leader*

This afternoon's performance will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

Alexander Martin Hanna from Bowling Green, Ohio, is a student of Harold Hall Robinson and entered Curtis in 2004.

Rinnat Moriah from Holon, Israel, is a student of Patricia McCaffrey and entered Curtis in 2004.

Scott Myers from Doylestown, Pa., is a student of Alan Morrison and entered Curtis in 2001.

Brittany Sklar from Garfield, N.J., is a student of Aaron Rosand and entered Curtis in 2004.

Dan Bi Um from Seoul is a student of Jaime Laredo and Joseph Silverstein and entered Curtis in 2000.

Yu-Wen Wang from Taiwan is a student of Orlando Cole and Peter Wiley and entered Curtis in 2003.

Kwan Kyu Yi from Bayside, N.Y., is a student of Ignat Solzhenitsyn and entered Curtis in 2004.

Matthew Glandorf (Organ '91), faculty

Chris Hodges, staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Monday, April 11, 2005
Field Concert Hall, 8 p.m.

Chopin	**Nocturne in B-flat minor, Op. 9, No. 1** **Sonata No. 3 in B minor, Op. 58** Claire V. Huangci, piano
Handel	**Concerto for Harp and Strings in B-flat major** Carol Angel Lin, harp
Mozart	**Concerto in A major, K. 622** Han Yo Son, clarinet Hugh Sung, piano ('90)
Rodrigo	***Concierto pastoral for Flute and Orchestra*** Maron Khoury, flute Christina Anum-Dorhuso, piano ('03)

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Eighty-First Student Recital
Monday, April 11, 2005
Field Concert Hall, 8 p.m.

Concerto for Harp and Orchestra in B-flat major, Op. 4, No. 6 — George Frideric Handel (1685 – 1759)
cadenza by Marcel Grandjany
Andante, allegro
Larghetto
Allegro moderato

Carol Angel Lin, *harp*

Nocturne in B-flat minor, Op. 9, No. 1 — Frédéric Chopin (1810 – 1849)

Sonata No. 3 in B minor, Op. 58 — Chopin
Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto non tanto

Claire V. Huangci, *piano*

INTERMISSION

Concierto pastoral for Flute and Orchestra — Joaquín Rodrigo (1901 – 1999)

Allegro
Adagio
Rondo: Allegretto

Maron Khoury, *flute*
Christina Anum-Dorhuso, *piano*

Concerto in A major, K. 622 — Wolfgang Amadeus Mozart (1756 – 1791)

Allegro
Adagio
Rondo: Allegro

Han Yo Son, *clarinet*
Hugh Sung, *piano*

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Claire V. Huangci from Lansdale, Pa., is a student of Eleanor Sokoloff and entered Curtis in 2003.

Maron Khoury from Tarshiha, Israel, is a student of Jeffrey Khaner and entered Curtis in 2004.

Carol Angel Lin from Oklahoma City, Okla., is a student of Judy A. Loman and entered Curtis in 2004.

Han Yo Son from Seoul is a student of Donald Montanaro and entered Curtis in 2002.

Christina Anum-Dorhuso (Piano '03), staff

Hugh Sung, director of instrumental accompaniment and student recitals ('90)

Next Student Recital

Tuesday, April 12, 2005
Field Concert Hall, 5:15 p.m.

Chopin — **Concerto No. 1 in E minor, Op. 11**
Christopher R. Falzone, piano
Roman Rabinovich, piano accompaniment

Mendelssohn — **Sonata No. 2 in D major, Op. 58**
Samuel Fletcher, cello
Elena Jivaeva, piano

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Eighty-Second Student Recital
Tuesday, April 12, 2005
Field Concert Hall, 5:15 p.m.

Sonata No. 2 in D major, Op. 58 — Felix Mendelssohn (1809 – 1847)
- Allegro assai vivace
- Allegretto scherzando
- Adagio
- Molto allegro e vivace

Samuel Fletcher, *cello*
Elena Jivaeva, *piano*

Concerto No. 1 in E minor, Op. 11 — Frédéric Chopin (1810 – 1849)
- Allegro maestoso: Risoluto
- Romance: Larghetto
- Rondo: Vivace

Christopher R. Falzone, *piano*
Roman Rabinovich, *piano accompaniment*

This afternoon's performance will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

The Chopin concerto was prepared by Claude Frank.

Christopher R. Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Samuel Fletcher from Rockwall, Tex., is a student of David Soyer and entered Curtis in 2003.

Roman Rabinovich from Ramat-Gan, Israel, is a student of Seymour Lipkin and entered Curtis in 2003.

Elena Jivaeva, staff

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Next Student Recital

Tuesday, April 12, 2005
Graduation Recital: Alicia Hui, violin,
with Natalie Zhu, piano
Field Concert Hall, 8 p.m.

J.S. Bach	**Sonata No. 3 in C major, BWV 1005**
Milstein	***Paganiniana***
	Alicia Hui, violin
Brahms	**Sonata No. 3 in D minor, Op. 108**
Prokofiev	**Sonata No. 2 in D major, Op. 94bis**
	Alicia Hui, violin
	Natalie Zhu, piano ('97)

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Sarah Hatsuko Hicks, conductor
Chas Rader-Shieber, stage director
David Zinn, scenic designer and costume designer
Lenore Doxsee, lighting designer

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

Eighty-Third Student Recital
Tuesday, April 12, 2005
Field Concert Hall, 8 p.m.

Graduation Recital: Alicia Hui, violin,
with Natalie Zhu, piano

Sonata No. 3 in D minor, Op. 108 — Johannes Brahms (1833 – 1897)
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

Alicia Hui, *violin*
Natalie Zhu, *piano*

Sonata No. 3 in C major, BWV 1005 — Johann Sebastian Bach (1685 – 1750)
- Adagio
- Fuga
- Largo
- Allegro assai

Alicia Hui, *violin*

INTERMISSION

Paganiniana: Variations for Solo Violin — Nathan Milstein (1904 – 1992)

Sonata No. 2 in D major, Op. 94bis — Sergey Prokofiev (1891 – 1953)

Moderato
Scherzo: Presto
Andante
Allegro con brio

Alicia Hui, *violin*
Natalie Zhu, *piano*

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Photographic and recording equipment may not be used in Field Concert Hall.

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Alicia Hui from Edmonton, Alberta, is a student of Victor Danchenko and entered Curtis in 2000.

Natalie Zhu (Piano '97), staff

Next Student Recital

Wednesday, April 13, 2005
Field Concert Hall, 8 p.m.

Fauré	**"Après un rêve," Op. 7, No. 1**
Solbong Kim	***Continuum***
	Bert Witzel, double bass
	Bethany Brooks, piano (guest)
Klughardt	**Quintet, Op. 79**
	Maron Khoury, flute
	Timothy Sawyier, oboe
	Johnny Teyssier, clarinet
	Christine Geiger, horn
	Harrison Drake Hollingsworth, bassoon
Prokofiev	**Sonata in D major, Op. 94**
	Yoobin Son, flute
	Christina Anum-Dorhuso, piano ('03)
Waxman	***Carmen Fantasy***
	Quan Ge, violin
	Jungeun Kim, piano

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Eighty-Fourth Student Recital
Wednesday, April 13, 2005
Field Concert Hall, 8 p.m.

Quintet, Op. 79 — August Klughardt (1847 – 1902)
Allegro non troppo
Allegro vivace
Andante grazioso
Adagio — Allegro molto vivace

Maron Khoury, *flute*
Timothy Sawyier, *oboe*
Johnny Teyssier, *clarinet*
Christine Geiger, *horn*
Harrison Drake Hollingsworth, *bassoon*

"Après un rêve," Op. 7, No. 1 — Gabriel Fauré (1845 – 1924)
transcribed by Fred Zimmerman

Continuum — Solbong Kim (b. 1981)

Bert Witzel, *double bass*
Bethany Brooks, *piano*

INTERMISSION

Sonata in D major, Op. 94 — Sergey Prokofiev (1891 – 1953)

Moderato
Allegretto scherzando
Andante
Allegro con brio

Yoobin Son, *flute*
Christina Anum-Dorhuso, *piano*

Carmen Fantasy — Franz Waxman (1906 – 1967)

Quan Ge, *violin*
Jungeun Kim, *piano*

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The Klughardt quintet was prepared by Donald Montanaro.

Quan Ge from Anhui, China, is a student of Jaime Laredo and Yumi Ninomiya Scott and entered Curtis in 2002.

Christine Geiger from Reno, Nev., is a student of Jerome Ashby and entered Curtis in 2004.

Harrison Drake Hollingsworth from Kingwood, Tex., is a student of Bernard Garfield and entered Curtis in 2004.

Maron Khoury from Tarshiha, Israel, is a student of Jeffrey Khaner and entered Curtis in 2004.

Solbong Kim from Montclair, N.J., is a student of Richard Danielpour and entered Curtis in 2001.

Timothy Sawyier from Chicago is a student of Richard Woodhams and entered Curtis in 2004.

Yoobin Son from Sungnam City, Korea, is a student of Jeffrey Khaner and entered Curtis in 2003.

Johnny Teyssier from Shoreview, Minn., is a student of Donald Montanaro and entered Curtis in 2004.

Bert Witzel from Baltimore is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2000.

Bethany Brooks, guest artist

Christina Anum-Dorhuso (Piano '03), staff

Jungeun Kim, staff pianist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Friday, April 15, 2005
Field Concert Hall, 8 p.m.

Borne	***Fantaisie brillante sur Carmen*** Yoobin Son, flute Christina Anum-Dorhuso, piano ('03)
Brahms	**Quartet No. 1 in G minor, Op. 25** Emily Deans, violin Yoon-Ji Kang, viola Michael Haas, cello Roman Rabinovich, piano
Ewazen	**Ballade** Chris Guilfoyle, bass trombone Cynthia Tobey, piano
Mozart	**Concerto in B-flat major, K. 191** Harrison Drake Hollingsworth, bassoon Hugh Sung, piano ('90)

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Eighty-Fifth Student Recital
Friday, April 15, 2005
Field Concert Hall, 8 p.m.

Sonata for Flute and Piano, Op. 23 — Lowell Liebermann (b. 1961)
Lento
Presto energico

Bianca Rose Garcia, *flute*
Christina Anum-Dorhuso, *piano*

Ballade — Eric Ewazen (b. 1954)

Chris Guilfoyle, *bass trombone*
Cynthia Tobey, *piano*

Sonata in A minor, Op. 15 — Miklós Rózsa (1907 – 1995)
Allegro risoluto
Lento assai
Vivo e giocoso

Xi Chen, *violin*
Quan Yuan, *violin*

Intermission

Fantaisie brillante sur Carmen — François Borne (1840 – 1920)

Yoobin Son, *flute*
Christina Anum-Dorhuso, *piano*

Quartet No. 1 in G minor, Op. 25 — Johannes Brahms (1833 – 1897)

Allegro
Intermezzo: Allegro ma non troppo
Andante con moto
Rondo alla Zingarese: Presto

Emily Deans, *violin*
Yoon-Ji Kang, *viola*
Michael Haas, *cello*
Roman Rabinovich, *piano*

Photographic and recording equipment may not be used in Field Concert Hall.

The Rózsa sonata was prepared by Joseph Silverstein.

The Brahms quartet was prepared by Pamela Frank.

Xi Chen from Shenyang, China, is a student of Joseph Silverstein and entered Curtis in 2003.

Emily Deans from Dallas is a student of Pamela Frank and Arnold Steinhardt and entered Curtis in 2003.

Bianca Rose Garcia from Salem, N.H., is a student of Jeffrey Khaner and entered Curtis in 2001.

Chris Guilfoyle from Cypress, Tex., is a student of Blair Bollinger and entered Curtis in 2004.

Michael Haas from Windsor, Conn., is a student of David Soyer and entered Curtis in 2001.

Yoon-Ji Kang from Seoul is a student of Roberto Díaz and entered Curtis in 2002.

Roman Rabinovich from Ramat-Gan, Israel, is a student of Seymour Lipkin and entered Curtis in 2003.

Yoobin Son from Sungnam City, Korea, is a student of Jeffrey Khaner and entered Curtis in 2003.

Cynthia Tobey from Rhinebeck, N.Y., is a student of Seymour Lipkin and entered Curtis in 2004.

Quan Yuan from Beijing is a student of Joseph Silverstein and entered Curtis in 2004.

Christina Anum-Dorhuso (Piano '03), staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Sunday, April 17, 2005
Oboe Class of Richard Woodhams
Field Concert Hall, 8 p.m.

Bolcom — ***Aubade: For the Continuation of Life***
Martin — ***Petite complainte***
Timothy Sawyier, oboe
Shih-Wei Huang, piano

Finzi — **Interlude, Op. 21**
Anna Steltenpohl, oboe
Melissa White, violin
Alexandra Osborne, violin
Lisa Steltenpohl, viola
Bronwyn Banerdt, cello

Poulenc — **Sonata for Oboe and Piano**
Anna Steltenpohl, oboe
Shih-Wei Huang, piano

Reinecke — **Trio in A minor, Op. 188**
Elizabeth Koch, oboe
Clark Matthews, horn
Cynthia Tobey, piano

Telemann — **Sonata in A minor**
Alexandra Sophia Lambertson, oboe
Catalina Vicens, harpsichord
Samuel Fletcher, cello

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Eighty-Sixth Student Recital
Sunday, April 17, 2005
Field Concert Hall, 8 p.m.

❧

Oboe Class of Richard Woodhams

Sonata in A minor — Georg Philipp Telemann (1681 – 1767)
- Siciliana
- Spirituoso
- Andante
- Vivace

Alexandra Sophia Lambertson, *oboe*
Catalina Vicens, *harpsichord*
Samuel Fletcher, *cello*

Petite complainte — Frank Martin (1890 – 1974)

Aubade: For the Continuation of Life — William Bolcom (b. 1938)

Timothy Sawyier, *oboe*
Shih-Wei Huang, *piano*

Sonata for Oboe and Piano — Francis Poulenc (1899 – 1963)

Élégie: Paisiblement
Scherzo: Très animé
Déploration: Très calme

Anna Steltenpohl, *oboe*
Shih-Wei Huang, *piano*

INTERMISSION

Interlude, Op. 21 — Gerald Finzi (1901 – 1956)

Anna Steltenpohl, *oboe*
Melissa White, *violin*
Alexandra Osborne, *violin*
Lisa Steltenpohl, *viola*
Bronwyn Banerdt, *cello*

Trio in A minor, Op. 188 — Carl Reinecke (1824 – 1910)

Allegro moderato
Scherzo: Molto vivace
Adagio
Finale: Allegro ma non troppo

Elizabeth Koch, *oboe*
Clark Matthews, *horn*
Cynthia Tobey, *piano*

Photographic and recording equipment may not be used in Field Concert Hall.

The Telemann, Finzi, and Reinecke were prepared by Richard Woodhams.

Bronwyn Banerdt from Woodland Hills, Calif., is a student of David Soyer and entered Curtis in 2004.

Samuel Fletcher from Rockwall, Tex., is a student of David Soyer and entered Curtis in 2003.

Shih-Wei Huang from Tao-Yuan, Taiwan, is a student of Eleanor Sokoloff and entered Curtis in 2003.

Elizabeth Koch from Hamburg, N.Y., is a student of Richard Woodhams and entered Curtis in 2004.

Alexandra Sophia Lambertson from Zurich is a student of Richard Woodhams and entered Curtis in 2003.

Clark Matthews from Wilkesboro, N.C., is a student of Jerome Ashby and entered Curtis in 2004.

Alexandra Osborne from Sydney is a student of Pamela Frank and Aaron Rosand and entered Curtis in 2001.

Timothy Sawyier from Chicago is a student of Richard Woodhams and entered Curtis in 2004.

Anna Steltenpohl from North Barrington, Ill., is a student of Richard Woodhams and entered Curtis in 2001.

Lisa Steltenpohl from North Barrington, Ill., is a student of Roberto Díaz and entered Curtis in 2002.

Cynthia Tobey from Rhinebeck, N.Y., is a student of Seymour Lipkin and entered Curtis in 2004.

Catalina Vicens from Santiago, Chile, is a student of Lionel Party and entered Curtis in 2002.

Melissa White from Lansing, Mich., is a student of Ida Kavafian and Jaime Laredo and entered Curtis in 2002.

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Monday, April 18, 2005
Graduation Recital: Nathaniel Hepler, trumpet, with Hugh Sung, piano
Field Concert Hall, 5:15 p.m.

Ewazen	**Trio for Trumpet, Violin, and Piano** Nathaniel Hepler, trumpet Katie Hyun, violin Christopher R. Falzone, piano
Jolivet	**Concertino for Trumpet and Orchestra**
Peaslee	***Nightsongs***
Saint-Saëns	**"Mon coeur s'ouvre à ta voix" from *Samson et Dalila*, arranged by Edwin Goldman**
Torelli	**Concerto in D major** Nathaniel Hepler, trumpet Hugh Sung, piano ('90)

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Alumni Recital Series

❧

Alumni Recital:
Chamber Works by Jennifer Higdon (Composition '88)
Sunday, April 17, 2005
Field Concert Hall, 3 p.m.

❧

Piano Trio — Jennifer Higdon (b. 1962)
Pale Yellow
Fiery Red

Amelia Piano Trio:
Anthea Kreston, *violin*
Jason Duckles, *cello*
Rieko Aizawa, *piano*

Summer Shimmers

Bianca Rose Garcia, *flute*
Anna Steltenpohl, *oboe*
Alexander Bedenko, *clarinet*
Aaron Carlos Apaza, *bassoon*
Alma Maria Liebrecht, *horn*
Christopher R. Falzone, *piano*

"Breaking"
"Morning Opens"
"In Our Quiet..."
"The Solid Rock Song"
"Threaded"
"Hop & Toe Dance"

Rachael Garcia, *soprano*
David Moody, *piano*

Dash

Xi Chen, *violin*
Alexander Bedenko, *clarinet*
Roman Rabinovich, *piano*

INTERMISSION

Sky Quartet

Sky Rising
Blue Sky
Fury
Immense Sky

Zachary DePue, *violin*
Hye-Jin Kim, *violin*
Rachel Ku, *viola*
John Koen, *cello*

Piano Trio

Pale Yellow
Fiery Red

Amelia Piano Trio

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

"After a quarter-century of schooling, I have found no other learning institution that has taught me more than Curtis, which continues to teach me. It is an honor to have the Alumni Society present this concert of some of my most recent works, performed by those whom I have taught and from whom I've learned. This recital will truly reflect all the different aspects of music-making to which Curtis contributes."

— composer Jennifer Higdon

❧

Biographies

Jennifer Higdon (Composition '88)
Jennifer Higdon maintains a full schedule of commissions, writing on average six to 12 works a year, and is now considered a major figure in contemporary American music.

Her commissioners include the Philadelphia Orchestra; Chicago, Atlanta, National, Pittsburgh, Baltimore, Indianapolis, and Dallas symphony orchestras; Saint Paul Chamber Orchestra; pianist Gary Graffman; Tokyo String Quartet; Ying Quartet; and eighth blackbird.

She has been honored with awards and grants from the Guggenheim Foundation, American Academy of Arts & Letters, and the Pew Fellowship in the Arts, among others. Her CD *Concerto for Orchestra/City Scape* recently won a Grammy Award. In 2003, Dr. Higdon was the first woman to be a featured composer at the Tanglewood Festival of Contemporary Music.

Dr. Higdon's works receive more than 100 performances a year. *blue cathedral*, commissioned for the Curtis Symphony Orchestra, is one of the most performed contemporary orchestral works in the United States, receiving more than 50 performances this season.

Dr. Higdon holds degrees from Bowling Green State University, University of Pennsylvania, and The Curtis Institute of Music, where she is on the composition faculty.

Amelia Piano Trio
Since forming five years ago, the Amelia Piano Trio — pianist Rieko Aizawa (Piano '94), violinist Anthea Kreston ('93), and cellist Jason Duckles (a guest on the Curtis Alumni Recital Series) — has established an international reputation. Called "remarkable" by *Strings* and "exemplary" by *The Strad*, it was grand-prize winner at the Yellow Springs National Chamber Music competition and a recipient of the prestigious ASCAP award for adventurous programming. As *Performance Today* Young-Artists-in-Residence for National Public Radio, the trio performed a week of live concerts and interviews, reaching an estimated 1.5 million listeners. It played 15 works, from a Bach trio sonata to John Harbison's new trio, which it commissioned. The trio members have

made their mark as performers and commissioners of new music. Other commissions include Augusta Read Thomas's *Circle Around the Sun* and Adam Silverman's *Sturm*.

Zachary DePue (Violin '02)
A member of the Philadelphia Orchestra, Zachary DePue studied with Ida Kavafian and Jaime Laredo at The Curtis Institute of Music. He was concertmaster of the Curtis Symphony Orchestra and the 2000 New York String Seminar Orchestra. He also studied with William Preucil at the Cleveland Institute of Music. An avid chamber musician, Mr. DePue has performed at Angel Fire, Sarasota, La Jolla, and Saratoga festivals; in the Isaac Stern Workshops at Carnegie Hall; and, as a member of the Grancino Quartet, at Weill Recital Hall. He also performs with Time for Three, a trio that combines bluegrass and folk music.

Rachael Garcia (Voice '01, Opera '03)
Los Angeles native Rachael Garcia studied at Yale University and Curtis, earning her B.M. and M.M. degrees. She has been a fellow at the Norfolk, Ravinia, and Chautauqua festivals and has enjoyed premiering over 35 works in the last three years by Curtis, Temple, University of Pennsylvania, and other Philadelphia composers. Her opera roles include: Thérèse, the Foreign Woman, Le Rossingol, Susanna, Norina, Amore, Despina, Peaseblossom, Mélisande, Soeur Matilde, Monica, Miss Jessel, and Erisbe. In staged scenes from *Lulu*, *L'incoronazione di Poppea*, *Of Mice and Men*, and *Madama Butterfly* she played title roles. Ms. Garcia teaches 20th-century song seminars for children at the Hartwick Festival, is a licensed massage therapist, and studies with Marlena Kleinman Malas. She will record a Michael Udow opera this May.

John Koen (Violoncello '90)
John Koen joined the Philadelphia Orchestra in 1990, immediately after graduating from Curtis where he studied with David Soyer. He collaborates in chamber music with artists such as Christoph Eschenbach, Wolfgang Sawallisch, Emanuel Ax, Joshua Bell, Stephen Hough, Chantal Juillet, and Jean-Yves Thibaudet. He has a special

relationship with the New Symphony Orchestra in Sofia, Bulgaria, where he appears frequently as a soloist, coach, and mentor. He will take a sabbatical in the fall to promote American music in Bulgaria and Hungary. Mr. Koen's interests include studying languages, reading, traveling, and playing with his two cats.

Rachel Ku (Viola '04)
In September 2004, violist Rachel Ku, now age 20, joined the viola section of the Philadelphia Orchestra as the youngest member of the orchestra. She has been studying viola since age eight and piano since age five, and made her solo debut in Taipei in 1995. In January 2005, Ms. Ku performed Hindemith's *Der Schwanendreher* as soloist with the Delaware Symphony Orchestra as part of its subscription concert series. Ms. Ku has received many awards and honors, including first prize in the 2004 Delaware Symphony Orchestra Young Soloist Competition and second prize in the 2002 Riverside Symphonia Caprio Young Artists Competition. In May 2004, she graduated with a Bachelor of Music degree from The Curtis Institute of Music. She was principal viola of the Curtis Symphony Orchestra for the 2002/2003 season. At Curtis, she studied viola with Joseph de Pasquale, former principal viola of the Philadelphia Orchestra.

David Moody, piano
David Moody is an assistant conductor of the Opera Company of Philadelphia and a member of Glimmerglass Opera's music staff. He has worked as an accompanist and coach for the Opera Theatre of Saint Louis, Opera Festival of New Jersey, American Opera Projects, Banff Centre for the Fine Arts, and New York Choral Society. For the Philadelphia Orchestra, he has served as coach and vocal consultant. Mr. Moody appears regularly as a recitalist in Great Britain, Canada, and the United States. He made his New York recital debut in 2001 with mezzo-soprano Rinat Shaham as part of the Marilyn Horne Foundation's *On Wings of Song* series and appeared in Philadelphia with soprano Karen Slack in a concert presented by Astral Artistic Services. From 1996 to 1999, he served as a coach at the Chautauqua Institution's School of Music. He graduated from the University of Wisconsin in

1991, and he continued his studies at the University of Illinois as a pupil of John Wustman and in London at the National Opera Studio of Great Britain. An opera and voice coach, Mr. Moody joined the Curtis faculty in 1999.

Aaron Carlos Apaza from Rapid City, S.D., is a student of Bernard Garfield and entered Curtis in 2001.

Alexander Bedenko from Kharkov, Ukraine, is a student of Donald Montanaro and entered Curtis in 2000.

Xi Chen from Shenyang, China, is a student of Joseph Silverstein and entered Curtis in 2003.

Christopher R. Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Bianca Rose Garcia from Salem, N.H., is a student of Jeffrey Khaner and entered Curtis in 2001.

Hye-Jin Kim from Sung Nam, Korea, is a student of Ida Kavafian and Jaime Laredo and entered Curtis in 2000.

Alma Maria Liebrecht from Burtonsville, Md., is a student of Jerome Ashby and entered Curtis in 2002.

Roman Rabinovich from Ramat-Gan, Israel, is a student of Claude Frank and Seymour Lipkin and entered Curtis in 2003.

Anna Steltenpohl from North Barrington, Ill., is a student of Richard Woodhams and entered Curtis in 2001.



Alumni Society of Greater Philadelphia

The Alumni Society of Greater Philadelphia supports the next generation of Curtis musicians by presenting a series of alumni performances. Artists donate their services, and each year Society members work directly with Curtis to decide how proceeds from the recital series can be most beneficial to the students. In recent years, contributions have been made toward the purchase of student tickets to Philadelphia Orchestra concerts, acquisitions for the library, the student travel fund, and instrument repairs.

Edith Evans Frumin, *Co-Chairman*
Fanabel Block Kremens, *Co-Chairman*
Marcantonio Barone
Blanche Burton-Lyles
Mary Wheelock Javian
Alan Morrison
Richard Shapp
Timothy Ressler, *Student Representative*

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Information on next season's Alumni Recital Series will be sent to patrons during the summer. To add your name to Curtis's mailing list, contact the ticket office at 215-893-7902, tickets@curtis.edu, or www.curtis.edu.

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2004/2005 Alumni Recital Series Benefactors

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Alan Morrison*
Don and Jeannine Morrison
Ida Newman
Anne O'Donnell
James Russell
James L. Sanderson
Helen K. Schwartz
Richard A. Shapp *
Mr. and Mrs. Samuel R. Shipley III
Jack Wolgin
Ron and Marian Wormser
Anonymous (2)

** indicates alumnus/alumna. List complete as of April 12, 2005.*

This Alumni Recital Series performance made possible with support from

Commerce Bank

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

Eighty-Seventh Student Recital
Monday, April 18, 2005
Field Concert Hall, 5:15 p.m.

Graduation Recital: Nathaniel Hepler, trumpet

Concerto in D major — Guiseppe Torelli (1658 – 1709)
Allegro
Adagio
Allegro

"Mon coeur s'ouvre à ta voix" — Camille Saint-Saëns (1835 – 1921)
from *Samson et Dalila*
arranged by Edwin Goldman

Concertino for Trumpet and Orchestra — André Jolivet (1905 – 1974)

Nightsongs — Richard Peaslee (b. 1930)

Nathaniel Hepler, *trumpet*
Hugh Sung, *piano*

Trio for Trumpet, Violin, and Piano — Eric Ewazen (b. 1954)

Andante
Allegro molto
Adagio
Allegro molto

Nathaniel Hepler, *trumpet*
Katie Hyun, *violin*
Christopher R. Falzone, *piano*

This afternoon's performance will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

The Ewazen trio was prepared by David Bilger.

Christopher R. Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Nathaniel Hepler from Malvern, Pa., is a student of Frank Kaderabek and entered Curtis in 2001.

Katie Hyun from Sugar Land, Tex., is a student of Pamela Frank and entered Curtis in 1998.

Hugh Sung, director of instrumental accompaniment and student recitals ('90)

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Monday, April 18, 2005
Graduation Recital: Zhou Tian, Composer
Field Concert Hall, 8 p.m.

Zhou Tian

Morning After the Deluge
Xi Chen, violin
Lily Francis, violin
Katie Hyun, violin
Rachel Ku, viola ('04)
Yumi Kendall, cello ('04)
Christina Anum-Dorhuso, piano ('03)

Prism
Yuja Wang, piano

String Quartet
Ang Cheng, violin
Katie Hyun, violin
Rachel Ku, viola ('04)
Angela Jean Park, cello

Three Songs
Rachael Garcia, soprano ('01, '03)
Christopher R. Falzone, piano

Trio
Quan Yuan, violin
Michael Haas, cello
Yuja Wang, piano

"Ye" Variations
Yumi Kendall, cello ('04)
Earl Lee, cello
Christina Anum-Dorhuso, piano ('03)

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Eighty-Eighth Student Recital
Monday, April 18, 2005
Field Concert Hall, 8 p.m.

❧

Graduation Recital: Zhou Tian, composer

Trio — Zhou Tian (b. 1981)

Quan Yuan, *violin*
Michael Haas, *cello*
Yuja Wang, *piano*

Three Songs
wind
yellow bird
Ou Ran

Rachael Garcia, *soprano*
Christopher R. Falzone, *piano*

String Quartet

Allegro agitato
Adagietto parlando
Vivace

Ang Cheng, *violin*
Katie Hyun, *violin*
Rachel Ku, *viola*
Angela Jean Park, *cello*

INTERMISSION

"Ye" Variations

Yumi Kendall, *cello*
Earl Lee, *cello*
Christina Anum-Dorhuso, *piano*

Prism

Yuja Wang, *piano*

Morning After the Deluge

Xi Chen, *violin*
Lily Francis, *violin*
Katie Hyun, *violin*
Rachel Ku, *viola*
Yumi Kendall, *cello*
Christina Anum-Dorhuso, *piano*

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Xi Chen from Shenyang, China, is a student of Joseph Silverstein and entered Curtis in 2003.

Ang Cheng from Shanghai is a student of Aaron Rosand and entered Curtis in 2000.

Christopher R. Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Lily Francis from West Hartford, Conn., is a student of Joseph Silverstein and entered Curtis in 2001.

Michael Haas from Windsor, Conn., is a student of David Soyer and entered Curtis in 2001.

Katie Hyun from Sugar Land, Tex., is a student of Pamela Frank and entered Curtis in 1998.

Earl Lee from Yeosu, Korea, is a student of Peter Wiley and entered Curtis in 2000.

Angela Jean Park from Seoul is a student of Orlando Cole and Peter Wiley and entered Curtis in 2001.

Zhou Tian from Hangzhou, China, is a student of Richard Danielpour and entered Curtis in 2001.

Yuja Wang from Beijing is a student of Gary Graffman and entered Curtis in 2002.

Quan Yuan from Beijing is a student of Joseph Silverstein and entered Curtis in 2004.

Yumi Kendall (Violoncello '04)

Rachel Ku (Viola '04)

Christina Anum-Dorhuso (Piano '03), staff

Rachael Garcia (Opera '01, '03), staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Tuesday, April 19, 2005
Field Concert Hall, 5:15 p.m.

Dvořák — **Concerto in A minor, Op. 53**
Yvonne Lam, violin
Jungeun Kim, piano

Walton — **Viola Concerto**
Rémi Pelletier, viola
Elena Jivaeva, piano

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Eighty-Ninth Student Recital
Tuesday, April 19, 2005
Field Concert Hall, 5:15 p.m.

❧

Viola Concerto — William Walton (1902 – 1983)
Andante comodo—con spirito
Vivo, con molto preciso
Allegro moderato

Rémi Pelletier, *viola*
Elena Jivaeva, *piano*

Concerto in A minor, Op. 53 — Antonin Dvořák (1841 – 1904)
Allegro ma non troppo
Adagio ma non troppo
Finale: Allegro giocoso, ma non troppo

Yvonne Lam, *violin*
Jungeun Kim, *piano*

❧

This afternoon's performance will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

❧

Yvonne Lam from Los Angeles is a student of Victor Danchenko and entered Curtis in 2001.

Rémi Pelletier from Montreal is a student of Michael Tree and entered Curtis in 2004.

Elena Jivaeva, staff

Jungeun Kim, staff pianist

Next Student Recital

Tuesday, April 19, 2005
Graduation Recital: Julianne Lee, violin,
with Susanne Son, piano ('93)
Field Concert Hall, 8 p.m.

J.S. Bach	**Sonata in G major for Violin and Continuo, BWV 1021**
Debussy	**Sonata in G minor**
Kreisler	**"La Chasse," in the style of Cartier**
	"La Precieuse," in the style of Louis Couperin
Prokofiev	**Five Melodies, Op. 35bis**
Shulman	**Theme and Variations**
Wieniawski	**Polonaise brilliante in A major, Op. 21**

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Forthcoming Curtis Events

The Curtis Opera Theatre
Alcina
By George Frideric Handel
Thursday through Saturday, April 21, 22, and 23 at 8 p.m.
Sunday, April 24 at 2:30 p.m.
Prince Music Theater, 1412 Chestnut Street
Tickets: $30
Call 215-569-9700 or visit www.curtis.edu.

Sarah Hatsuko Hicks, conductor
Chas Rader-Shieber, stage director
David Zinn, scenic designer and costume designer
Lenore Doxsee, lighting designer

Fully staged production with chamber orchestra
Sung in the original Italian with English supertitles

The Curtis Symphony Orchestra
Friday, April 29 at 8 p.m.
Verizon Hall at the Kimmel Center for the Performing Arts,
Broad and Spruce Streets
Tickets: $5 – $30
Call 215-893-1999 or visit www.curtis.edu.

Michael Stern, conductor
Jaime Laredo, violin
Sharon Robinson, cello

Bartók	*The Miraculous Mandarin Suite*
Danielpour	*In the Arms of the Beloved:* Double Concerto for Violin, Violoncello, and Orchestra (Philadelphia premiere)
Sibelius	Symphony No. 2

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

Ninetieth Student Recital
Tuesday, April 19, 2005
Field Concert Hall, 8 p.m.

Graduation Recital: Julianne Lee, violin,
with Susanne Son, piano

Sonata in G major for Violin and Continuo, BWV 1021 — Johann Sebastian Bach (1685 – 1750)
- Adagio
- Vivace
- Largo
- Presto

Sonata in G minor — Claude Debussy (1862 – 1918)
- Allegro vivo
- Intermède: Fantasque et léger
- Finale: Très animé

Theme and Variations for Viola and Orchestra — Alan Shulman (1915 – 2002)

INTERMISSION

Five Melodies, Op. 35bis — Sergey Prokofiev (1891 – 1953)

Andante
Lento, ma non troppo
Animato, ma non allegro
Allegretto leggero e scherzando
Andante non troppo

"La Precieuse," in the style of Louis Couperin — Fritz Kreisler (1875 – 1962)

"La Chasse," in the style of Cartier

Polonaise brilliante in A major, Op. 21 — Henryk Wieniawski (1835 – 1880)

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Julianne Lee from Seoul is a student of Victor Danchenko and Joseph Silverstein and entered Curtis in 2000.

Susanne Son (Piano '93), staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

Wednesday, April 20, 2005
Graduation Recital: Alexander Bedenko, clarinet
Field Concert Hall, 8 p.m.

J.S. Bach

Allemande from Partita No. 2 in C minor, BWV 826
Capriccio from Partita No. 2 in C minor, BWV 826
Gigue from Partita No. 3 in A minor, BWV 827
arranged by Kalmen Opperman
Alexander Bedenko, clarinet
Mark Holloway, viola
Earl Lee, cello

Brahms

Quintet in B minor, Op. 115
Alexander Bedenko, clarinet
José Maria Blumenschein, violin
Jung-Min Amy Lee, violin
Mark Holloway, viola
Earl Lee, cello

Poulenc

Sonata
Alexander Bedenko, clarinet
Meng-Chieh Liu, piano ('93)

Rozenblat

Fantasy on Themes from G. Bizet's *Carmen*
Alexander Bedenko, clarinet
Roman Rabinovich, piano

Prokofiev

Overture on Hebrew Themes, Op. 34
Alexander Bedenko, clarinet
Lily Francis, violin
Erin Schreiber, violin
Julianne Lee, viola
Abraham Feder, cello
Roman Rabinovich, piano

Schubert

"Der Hirt auf dem Felsen," D. 965
Rinnat Moriah, soprano
Alexander Bedenko, clarinet
Roman Rabinovich, piano

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Ninety-First Student Recital
Wednesday, April 20, 2005
Field Concert Hall, 8 p.m.

Graduation Recital: Alexander Bedenko, Clarinet

Sonata — Francis Poulenc (1899 – 1963)
Allegro tristamente
Romanza
Allegro con fuoco

Alexander Bedenko, *clarinet*
Meng-Chieh Liu, *piano*

"Der Hirt auf dem Felsen," D. 965 — Franz Schubert (1797 – 1828)

Rinnat Moriah, *soprano*
Alexander Bedenko, *clarinet*
Roman Rabinovich, *piano*

Overture on Hebrew Themes, Op. 34 — Sergey Prokofiev (1891 – 1953)

Alexander Bedenko, *clarinet*
Lily Francis, *violin*
Erin Schreiber, *violin*
Julianne Lee, *viola*
Abraham Feder, *cello*
Roman Rabinovich, *piano*

Fantasy on Themes from G. Bizet's *Carmen* Alexandr Rozenblat
(b. 1956)

Alexander Bedenko, *clarinet*
Roman Rabinovich, *piano*

INTERMISSION

Gigue from Partita No. 3 in A minor, BWV 827 Johann Sebastian Bach
Allemande from Partita No. 2 in C minor, BWV 826 (1685 – 1750)
Capriccio from Partita No. 2 in C minor, BWV 826
arranged by Kalmen Opperman (Philadelphia premiere)

Alexander Bedenko, *clarinet*
Mark Holloway, *viola*
Earl Lee, *cello*

Quintet in B minor, Op. 115 Johannes Brahms
(1833 – 1897)
Allegro
Adagio
Andantino — Presto non assai, ma con sentimento
Con moto

Alexander Bedenko, *clarinet*
José Maria Blumenschein, *violin*
Jung-Min Amy Lee, *violin*
Mark Holloway, *viola*
Earl Lee, *cello*

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The Schubert song was prepared by Mikael Eliasen.

The Prokofiev overture was prepared by Ida Kavafian.

The Bach works were prepared by Lionel Party.

The Brahms quintet was prepared by Joseph Silverstein.

Alexander Bedenko from Kharkov, Ukraine, is a student of Donald Montanaro and entered Curtis in 2000.

José Maria Blumenschein from Freiburg, Germany, is a student of Joseph Silverstein and entered Curtis in 2001.

Abraham Feder from Chicago is a student of David Soyer and Peter Wiley and entered Curtis in 2004.

Lily Francis from West Hartford, Conn., is a student of Joseph Silverstein and entered Curtis in 2001.

Mark Holloway from Oceanside, N.Y., is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 2002.

Earl Lee from Yeosu, Korea, is a student of Peter Wiley and entered Curtis in 2000.

Julianne Lee from Seoul is a student of Victor Danchenko and Joseph Silverstein and entered Curtis in 2000.

Jung-Min Amy Lee from Seoul is a student of Ida Kavafian and entered Curtis in 1999.

Rinnat Moriah from Holon, Israel, is a student of Patricia McCaffrey and entered Curtis in 2004.

Roman Rabinovich from Ramat-Gan, Israel, is a student of Seymour Lipkin and entered Curtis in 2003.

Erin Schreiber from Elsah, Ill., is a student of Pamela Frank and Jaime Laredo and entered Curtis in 2004.

Meng-Chieh Liu ('93), faculty, resident pianist

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Next Student Recital

Friday, April 22, 2005
Field Concert Hall, 8 p.m.

Beethoven	**Sonata No. 3 in C major, Op. 2, No. 3**
Rachmaninoff	**Études-Tableaux, Op. 39**
	No. 1 in C minor
	No. 2 in A minor
	No. 6 in A minor
	Sara Naini Daneshpour, piano
Chopin	**Scherzo No. 3 in C-sharp minor, Op. 39**
	Christopher R. Falzone, piano
Hindemith	**Sonata for Double Bass and Piano**
	Paul Kowert, double bass
	Hugh Sung, piano ('90)
Meyer	**Concert Duo**
	Katie Hyun, violin
	Paul Kowert, double bass
Waxman	***Carmen Fantasy***
	Elena Urioste, violin
	Jungeun Kim, piano

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Ninety-Second Student Recital
Friday, April 22, 2005
Field Concert Hall, 8 p.m.

Scherzo No. 3 in C-sharp minor, Op. 39 — Frédéric Chopin (1810 – 1849)

Christopher R. Falzone, *piano*

Sonata for Violin and Piano — Sheridan Seyfried (b. 1984)
- Andante
- Con spirito
- Tranquillo
- Feroce

Elena Urioste, *violin*
Hugh Sung, *piano*

INTERMISSION

Carmen Fantasy — Franz Waxman (1906 – 1967)

Elena Urioste, *violin*
Jungeun Kim, *piano*

Sonata No. 3 in C major, Op. 2, No. 3 — Ludwig van Beethoven (1770 – 1827)

Allegro con brio
Adagio
Scherzo: Allegro
Allegro assai

Études-Tableaux, Op. 39 — Sergei Rachmaninoff (1873 – 1943)

No. 1 in C minor
No. 2 in A minor
No. 6 in A minor

Sara Naini Daneshpour, *piano*

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Sara Naini Daneshpour from Washington, D.C., is a student of Leon Fleisher and Eleanor Sokoloff and entered Curtis in 2002.

Christopher R. Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Elena Urioste from Philadelphia is a student of Ida Kavafian and Joseph Silverstein and entered Curtis in 2003.

Sheridan Seyfried, leave of absence, 2004

Jungeun Kim, staff pianist

Hugh Sung, director of instrumental accompaniment and student recitals ('90)

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Sara Naini Daneshpour's performance is in memory of Mrs. Nadia Barilli, whose fellowship she holds.

Next Student Recital

Sunday, April 24, 2005
Field Concert Hall, 3 p.m.

Bartók — **Quartet No. 1, Op. 7**
Shana Douglas, violin
Hwi-Eun Kim, violin
Lisa Steltenpohl, viola
Yu-Wen Wang, cello

Messiaen — ***Quatuor pour la fin du temps***
Rob Patterson, clarinet
Yvonne Lam, violin
Michael Haas, cello
Sara Naini Daneshpour, piano

Paganini — **Caprices, Op. 1**
No. 9: Allegretto
No. 20: Allegretto
Yvonne Lam, violin

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Ninety-Third Student Recital
Sunday, April 24, 2005
Field Concert Hall, 3 p.m.

Caprices, Op. 1 — Nicolò Paganini (1782 – 1840)
No. 9: Allegretto
No. 20: Allegretto

Yvonne Lam, *violin*

Quartet No. 1, Op. 7 — Béla Bartók (1881 – 1945)
Lento
Allegretto
Allegro vivace

Shana Douglas, *violin*
Hwi-Eun Kim, *violin*
Lisa Steltenpohl, *viola*
Yu-Wen Wang, *cello*

Intermission

Quatuor pour la fin du temps — Olivier Messiaen (1908 – 1992)

Liturgie de cristal
Vocalise, pour l'ange qui annonce la fin du temps
Abîme des oiseaux
Intermède
Louange à l'éternité de Jésus
Danse de la fureur, pour les sept trompettes
Fouillis d'arcs-en-ciel, pour l'ange qui annonce la fin du temps
Louange à l'immortalité de Jésus

Rob Patterson, *clarinet*
Yvonne Lam, *violin*
Michael Haas, *cello*
Sara Naini Daneshpour, *piano*

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The Bartók quartet was prepared by Steven Tenenbom.

The Messiaen quartet was prepared by Ida Kavafian.

Sara Naini Daneshpour from Washington, D.C., is a student of Leon Fleisher and Eleanor Sokoloff and entered Curtis in 2002.

Shana Douglas from West Hartford, Conn., is a student of Ida Kavafian and Arnold Steinhardt and entered Curtis in 2001.

Michael Haas from Windsor, Conn., is a student of David Soyer and entered Curtis in 2001.

Hwi-Eun Kim from Daegu, Korea, is a student of Ida Kavafian and Yumi Ninomiya Scott and entered Curtis in 2003.

Yvonne Lam from Los Angeles is a student of Victor Danchenko and entered Curtis in 2001.

Rob Patterson from Cincinnati is a student of Donald Montanaro and entered Curtis in 2003.

Lisa Steltenpohl from North Barrington, Ill., is a student of Roberto Díaz and entered Curtis in 2002.

Yu-Wen Wang from Taiwan is a student of Orlando Cole and Peter Wiley and entered Curtis in 2003.

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Next Student Recital

Sunday, April 24, 2005
Field Concert Hall, 8 p.m.

Dvořák	**Concerto in A minor, Op. 53** Bella Hristova, violin Jungeun Kim, piano
Fine	**Partita for Wind Quintet** Bianca Rose Garcia, flute Anna Steltenpohl, oboe Alexander Bedenko, clarinet Alma Maria Liebrecht, horn Aaron Carlos Apaza, bassoon
Tchaikovsky	**Trio in A minor, Op. 50** Tien-Hsin Wu, violin Yu-Wen Wang, cello You-You Zhang, piano

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

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Ninety-Fourth Student Recital
Sunday, April 24, 2005
Field Concert Hall, 8 p.m.

❧

Partita for Wind Quintet — Irving Fine (1914 – 1962)
- Introduction and Theme
- Variation
- Interlude
- Gigue
- Coda

Bianca Rose Garcia, *flute*
Anna Steltenpohl, *oboe*
Alexander Bedenko, *clarinet*
Alma Maria Liebrecht, *horn*
Aaron Carlos Apaza, *bassoon*

Concerto in A minor, Op. 53 — Antonin Dvořák (1841 – 1904)
- Allegro ma non troppo
- Adagio ma non troppo
- Finale: Allegro giocoso, ma non troppo

Bella Hristova, *violin*
Jungeun Kim, *piano*

INTERMISSION

Trio in A minor, Op. 50 Piotr Ilyich Tchaikovsky
(1840 – 1893)

Pezzo elegiaco
Tema con variazioni
Variazione finale e coda

Tien-Hsin Wu, *violin*
Yu-Wen Wang, *cello*
You-You Zhang, *piano*

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The Fine quintet was prepared by Daniel Matsukawa.

The Tchaikovsky trio was prepared by Meng-Chieh Liu.

Aaron Carlos Apaza from Rapid City, S.D., is a student of Bernard Garfield and entered Curtis in 2001.

Alexander Bedenko from Kharkov, Ukraine, is a student of Donald Montanaro and entered Curtis in 2000.

Bianca Rose Garcia from Salem, N.H., is a student of Jeffrey Khaner and entered Curtis in 2001.

Bella Hristova from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2003.

Alma Maria Liebrecht from Burtonsville, Md., is a student of Jerome Ashby and entered Curtis in 2002.

Anna Steltenpohl from North Barrington, Ill., is a student of Richard Woodhams and entered Curtis in 2001.

Yu-Wen Wang from Taiwan is a student of Orlando Cole and Peter Wiley and entered Curtis in 2003.

Tien-Hsin Wu from Taipei, Taiwan, is a student of Victor Danchenko and entered Curtis in 2003.

You-You Zhang from Shanghai is a student of Seymour Lipkin and entered Curtis in 1998.

Jungeun Kim, staff pianist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Monday, April 25, 2005
Field Concert Hall, 8 p.m.

Concert production of arias from Handel's *Alcina* by the Curtis Opera Theatre, conducted by Yoonhak Baek

The Curtis conducting program is sponsored in part by The Helen F. Whitaker Fund.

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

The Curtis Opera Theatre
2004/2005 Season

THE CURTIS INSTITUTE OF MUSIC

CELEBRATING ITS 80TH YEAR

Trapped on a magical island ...
who will survive her obsession?

Alcina

By George Frideric Handel

Thursday, April 21 at 8 p.m.
Friday, April 22 at 8 p.m.
Saturday, April 23 at 8 p.m.
Sunday, April 24 at 2:30 p.m.

Prince Music Theater

The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music is widely considered one of the most prestigious conservatories in the world. When Mary Louise Curtis Bok first opened the doors in 1924, her mission was "to train exceptionally gifted young musicians for careers as performing artists on the highest professional level." Today, Curtis follows the same principles set forth by Mrs. Bok: enrollment is intentionally kept small to provide a highly personalized education, the cornerstone of which is one-on-one study with some of today's leading musical artists; and all students receive full-tuition scholarships based on merit, ensuring that talent is the sole consideration for admission.

Students may pursue a Diploma or Bachelor of Music degree. Vocal students may also pursue a Master of Music degree or Professional Studies Certificate. Currently 158 students from the United States and 18 foreign countries study with Curtis's celebrated 88-member faculty, which includes Richard Danielpour, Leon Fleisher, Pamela Frank, Mikael Eliasen, Gary Graffman, Jennifer Higdon, Ida Kavafian, Jaime Laredo, Seymour Lipkin, Edgar Meyer, Otto-Werner Mueller, Ned Rorem, Aaron Rosand, Joseph Silverstein, Ignat Solzhenitsyn, members of the Guarneri Quartet, and many of the principal players of the Philadelphia Orchestra.

In keeping with Curtis's philosophy that students "learn most by doing," the Institute offers more than 100 public performances a year, including orchestra concerts, operas, and solo and chamber music recitals. Free student recitals are held most Mondays, Wednesdays, and Fridays at 8 p.m. in Field Concert Hall at Curtis. The recital series is the primary vehicle by which the young musicians gain experience as soloists and as chamber musicians. The Curtis Symphony Orchestra is composed of over 100 players aged 14 to 26 and is under the direction of Otto-Werner Mueller, head of the Curtis conducting department, and David Hayes, music director of the Philadelphia Singers and a member of the Philadelphia Orchestra's conducting staff. Under these conductors and distinguished guests, the students rehearse major repertoire for concerts and as preparation for auditions and careers. The Curtis Opera Theatre, headed by Mikael Eliasen, is the performing entity of the Curtis vocal studies department, with approximately 25 singers between the ages of 18 and 28. Enrollment is kept small to insure individual attention for all vocal students.

The merit of Curtis's approach to musical training is evident in the depth and breadth of quality found in alumni who have made musical history. Notable alumni include Samuel Barber, Leonard Bernstein, Richard Goode, Gian Carlo Menotti, Anna Moffo, Ned Rorem, Peter Serkin, and Benita Valente, and recent graduates Juan Diego Flórez, Hilary Hahn, Lang Lang, John Relyea, Rinat Shaham, and Ignat Solzhenitsyn. Curtis alumni can be found in every major orchestra and opera company around the world. Eighteen percent of the principal chairs in America's leading orchestras and music directorships of three major orchestras are held by Curtis-trained musicians, and more than 40 alumni have performed with the Metropolitan Opera.

1726 Locust Street • Philadelphia, Pennsylvania 19103

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www.curtis.edu

THE CURTIS OPERA THEATRE

presents

Alcina

Music by George Frideric Handel

Libretto by Antonio Marchi,

based on *Orlando Furioso* (1516) by Lodovico Ariosto

Sarah Hatsuko Hicks, *conductor*

Chas Rader-Shieber, *stage director*

David Zinn, *scenic designer and costume designer*

Lenore Doxsee, *lighting designer*

Donald St. Pierre, *recitative harpsichord*

Thursday, April 21 through Saturday, April 23, 2005 at 8 p.m.
Sunday, April 24, 2005 at 2:30 p.m.
Prince Music Theater

Projected titles provided by arrangement with Bayshore Opera Translations.
Translation by Lindley L. Becker.

Photographic and recording equipment may not be used in Prince Music Theater.

CAST

(in order of appearance)

	April 21 and 23	April 22 and 24
Bradamante	Hanan Tarabay	Elif Ezgi Kutlu
Melisso, *Bradamante's tutor*	Nathan Bachhuber	Nathan Bachhuber
Morgana, *Alcina's sister*	Rhoslyn Jones	Laura Rey
Alcina, *a sorceress*	Lishir Inbar	Heidi Melton
Ruggiero, *a knight, betrothed to Bradamante*	James J. Kee	Howard Reddy
Oronte, *Alcina's general*	Brian Zachary Porter	Brenden Patrick Gunnel

There will be two 15-minute intermissions.
Total running time: 2 hours, 55 minutes

SYNOPSIS

This three-act opera tells the story of the sorceress Alcina and the romantic and dangerous adventures of those she lures to her magical island. Among her prey is Ruggiero, a knight. His fiancée, Bradamante (disguised as her brother, Ricciardo) and her tutor, Melisso, arrive to rescue him. Alcina's sister, Morgana, falls in love with "Ricciardo"; meanwhile, Oronte, Alcina's general, is in love with Morgana and the spellbound Ruggiero fails to recognize Bradamante. Once Ruggiero is freed, love battles vengeance, resulting in the destruction of Alcina's magic powers and the transformation of her prisoners.

PROGRAM NOTES

By Diana Burgwyn

The plot of Handel's *Alcina* is one of the most convoluted among stage works. A sorceress has fallen in love, for the first time in her life, with a knight she placed under her magic spell. He, thoroughly captivated by her charms, has forgotten all about his much more upright fiancée. That scorned lady disguises herself as her own brother and sets out to regain her wayward lover, after which the sister of the sorceress falls in love with the "brother." And this only takes us through Act I, Scene i!

The marvel is that over the course of this opera (more than three hours, uncut), the tortuous plot develops a logic of its own, thanks to the remarkable musical portrait drawn by Handel of each character.

The wily sorceress Alcina, while clearly the nastiest person in the mix, is also the most fascinating. Having fallen hard for her ensnared knight, she's not about to give him up. But when the original couple is reunited and Alcina left alone and powerless, she reveals the emotions of any scorned woman: fury, jealousy, grief, self-pity. These feelings burst forth, one after another, in arias of profound depth and beauty, each requiring extraordinary vocal skills. At the end, when virtue wins out, we, the audience, can't help but wish that Alcina had won Ruggiero, the knight, back. Virtue, after all, can be boring.

In 1735, at the time of *Alcina*'s composition, Handel was a naturalized Englishman living in London. Many great successes lay behind him — including *Rinaldo*, *Giulio Cesare*, *Tamerlano*, *Orlando*, *Rodelinda*, and *Ariodante* — and, thanks to his genius, Italian opera had become the rage in that city during the early 18th century. However, by the time he composed *Alcina*, a bitter rivalry had developed between competing opera companies, and English light opera was beginning to pull in its own audiences.

Handel chose to hold the premiere at the newly constructed theater at Covent Garden, which had all the sophisticated stage equipment necessary for operas like *Alcina*, with spectacular effects and rapid scene changes. His cast included Giovanni Carestini, one of the most popular castrati — men whose remarkably agile voices resulted from castration — in the role of the knight, Ruggiero. Carestini lived up to his temperament by telling the composer that the serene and lovely aria "Verdi prati" was too simple for a singer of such greatness. Handel held his ground and it became the opera's hit song. The premiere of *Alcina* on April 16, 1735, was a success. There were 18 performances that season and more followed during the next two.

Alcina was Handel's last operatic triumph. Continuing rivalry between the two major London opera houses ended in a breakup of both. Furthermore, audiences became critical of the operas' complex plots and formulaic structure, especially the recitatives followed by deceptively simple da capo arias (an A section followed by a B and then a return to a modified A), which number some two dozen in *Alcina*.

After two centuries of anonymity, certain of Handel's operas, including *Alcina*, were dusted off and performed in Germany in the 1920's. Unwisely, it was decided that tenor and baritone voices would replace the much more flexible castrati. Finally, in 1960, when Franco Zeffirelli staged *Alcina* in Venice with soprano Joan Sutherland in the leading role, the opera came to international attention, sparking interest in others by Handel.

Today Handel-lovers are delighting in a great renaissance of his operas, made possible through innovative staging and an abundance of fine singers with the range, power, and agility required. Stage directors have aptly assigned women to the former castrato roles. As for those maligned da capo arias, they are being seen as an enhancement to character development rather than a diminishment.

BIOGRAPHIES

Sarah Hatsuko Hicks (conductor) has been appointed associate conductor of the Richmond Symphony, to begin in fall 2005. Currently, she is music director of the Westminster Community Orchestra and cover conductor of the National Symphony Orchestra. She served as resident conductor of the Florida Philharmonic Orchestra and as assistant conductor to the Reading Symphony Orchestra and the Verbier Festival in Switzerland. Guest conducting appearances include the National Symphony Orchestra, Richmond Symphony, Chamber Orchestra of Philadelphia, Silesian State Philharmonic (Poland), East Slovak National Opera Theater, and New National Theatre (Tokyo). Also a pianist and composer, Ms. Hicks received her Diploma in conducting from The Curtis Institute of Music. She is a *magna cum laude* graduate of Harvard University with a B.A. degree in music composition. Ms. Hicks joined the faculty of The Curtis Institute of Music in 2000.

Chas Rader-Shieber (stage director) has directed several Curtis Opera Theatre productions, including *Miss Julie*, *The Consul*, *Dialogues des Carmélites*, and the American premiere of Peter Brook's *Impressions de Pelléas*. In recent seasons, he has staged *La clemenza di Tito* for the Santa Fe Opera, *Flavio* for the New York City Opera, *Orlando* for Glimmerglass Opera, *L'incoronazione di Poppea* for the Pittsburgh Opera Center, *Ariadne auf Naxos* and *Don Pasquale* for the Music Academy of the West, *Armide* at the Juilliard Opera Center, and *Semele* for the Anchorage Opera. He made his debut with Opera Omaha directing the world premiere of Libby Larsen's *Eric Hermannson's Soul* (for which he also wrote the libretto). For the Opera Company of Philadelphia, he created a new production of *Il barbiere di Siviglia*. He is known for his innovative stagings of the works of Mozart and Handel. Mr. Rader-Shieber's work has been seen in Vancouver, Minnesota, Edmonton, and Lake George, among others. He recently directed new productions of *Don Giovanni* for the Sante Fe Opera and *The Cunning Little Vixen* for the Lyric Opera of Chicago.

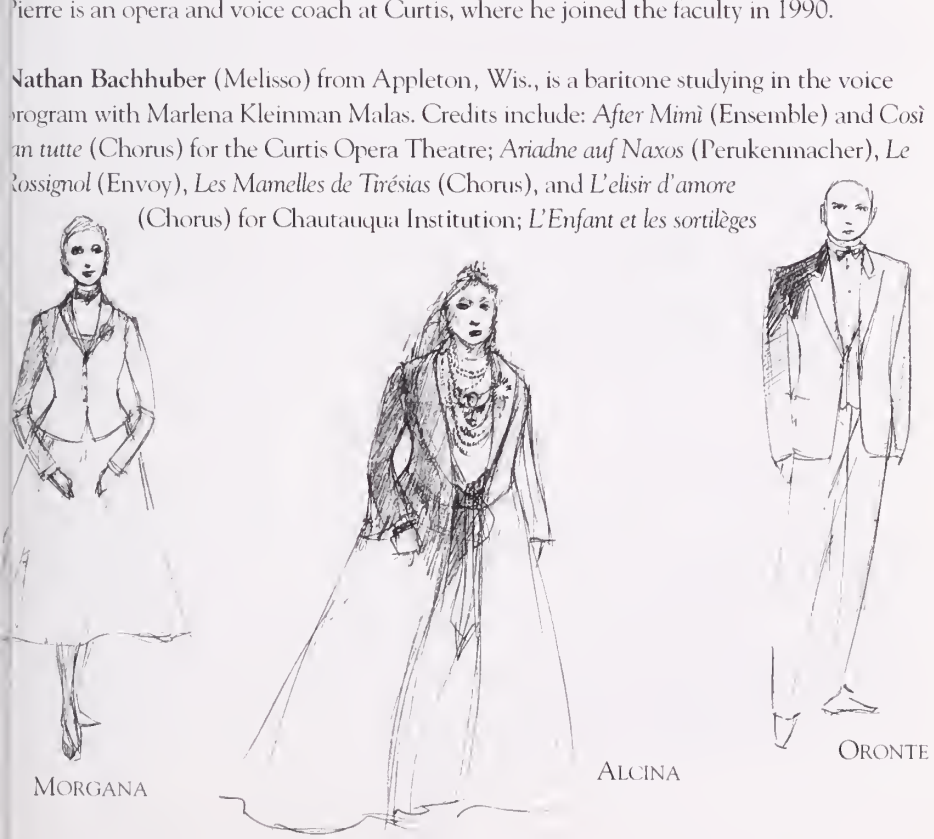
David Zinn (scenic and costume designer) has designed sets and costumes for Curtis Opera Theatre's *Miss Julie*, *The Consul*, and *L'incoronazione di Poppea*; Lyric Opera of Chicago's *Cunning Little Vixen*; New York City Opera's *Orlando* (co-produced with Glimmerglass Opera) and *Flavio*; Spoleto Festival USA's *Tamerlano*; and Santa Fe Opera's *Don Giovanni* and *La clemenza di Tito*, all directed by Chas Rader-Shieber. He has also designed costumes and/or sets for the Prince Music Theater, Center Stage (Baltimore), McCarter Theater, American Repertory Theatre, Long Wharf Theatre, Yale Repertory Theatre, Seattle Repertory Theatre, Children's Theater Company, Oregon Shakespeare Festival, and many others. He received an Obie Award in 1998 and this year received the Irene Sharaff Young Master Award for his costume designs.

Lenore Doxsee (lighting designer) has collaborated with Chas Rader-Shieber on *Miss Julie*, *The Consul*, *The Rake's Progress*, *L'incoronazione di Poppea*, and *Dido and Aeneas* at Curtis; *The Cunning Little Vixen* at Lyric Opera of Chicago; *Flavio* and

Orlando at New York City Opera; and *Don Pasquale*, *Ariadne auf Naxos*, and *Pelléas et Mélisande* at Music Academy of the West. Other recent designs include *Private Lives* at Indiana Repertory Theater and Syracuse Stage, *Going to St. Ives* at La Jolla Playhouse, and Target Margin Theater's *Sandman* and *Mamba's Daughters*; she received an Obie Award for her work on the latter. Ms. Doxsee is the resident lighting designer of Target Margin Theater. She also has designed for Skylight Opera Theatre, Spoleto Festival USA, Singapore Repertory Theatre, and many others.

Donald St. Pierre (recitative harpsichord) was music director of the Skylight Opera Theatre from 1978 to 1990. He conducted more than 50 productions there, which ranged from Monteverdi's *Il coronazione di Poppea* to Stephen Oliver's *Mario and the Magician* (American premiere). He was keyboard player of the Milwaukee Symphony Orchestra until 1978. In 1986, he served as chorus master at the Vienna State Opera for Leonard Bernstein's *A Quiet Place* (recorded by DGG and conducted by the composer). As a recital accompanist, Mr. St. Pierre has appeared at such venues as New York's Lincoln Center, London's Wigmore Hall and Almeida Theatre, and Paris's Théâtre du Châtelet, as well as at the Tanglewood, Santa Fe Chamber Music, Bowdoin, Bard, and Grand Teton music festivals. He is also one of the contributing composers to the *AIDS Quilt Songbook*, published by Boosey & Hawkes and recorded on the Harmonia Mundi label. Mr. St. Pierre is an opera and voice coach at Curtis, where he joined the faculty in 1990.

Nathan Bachhuber (Melisso) from Appleton, Wis., is a baritone studying in the voice program with Marlena Kleinman Malas. Credits include: *After Mimì* (Ensemble) and *Così fan tutte* (Chorus) for the Curtis Opera Theatre; *Ariadne auf Naxos* (Perukenmacher), *Le Rossignol* (Envoy), *Les Mamelles de Tirésias* (Chorus), and *L'elisir d'amore* (Chorus) for Chautauqua Institution; *L'Enfant et les sortilèges*



MORGANA

ALCINA

ORONTE

Costume sketches by David Zinn

(Soloist) for Tanglewood Institute; Mozart's *Coronation Mass* (Soloist) for both Tanglewood and Chautauqua; and concerts and recitals at the Chautauqua Institution and Manhattan School of Music.

Brenden Patrick Gunnell (Oronte — April 22 and 24) is a tenor from Haslett, Mich., studying in the voice program with Joan Patenaude-Yarnell. Credits include: *The Death of Klinghoffer* (Omar), *After Mimì* (Ensemble), *Così fan tutte* (Chorus), *The Rape of Lucretia* (The Male Chorus), *La Bohème* (Parpignol), *Separate Tables* (Ensemble), *Miss Julie* (Christopher), *Gianni Schicchi* (Gherardo), *Les Noces* (Chorus), *L'Heure espagnole* (Torquemada), and *Les Mamelles de Tirésias* (Journalist, Chorus) for the Curtis Opera Theatre; roles for De Nederlandse Opera and Lansing Lyric Opera; and concert performances with the Meridian Community Band and the Grand Rapids Youth Symphony.

Lishir Inbar (Alcina — April 21 and 23) is a soprano from Pardesia, Israel, studying in the voice program with Joan Patenaude-Yarnell. Credits include: *The Death of Klinghoffer* (British Dancing Girl), *After Mimì* (Ensemble), *Così fan tutte* (Chorus), *The Rape of Lucretia* (Lucia), *La Bohème* (Musetta), *Separate Tables* (Ensemble), *Miss Julie* (Young Girl), *Les Noces* (Chorus), and *The Consul* (Foreign Woman) for the Curtis Opera Theatre, and soloist with Israeli Raanana Symphonette Orchestra and the Moran Ensemble for performances worldwide, including a recording of Pergolesi's *Stabat Mater* for Kol Israel, Israel's radio channel.

Rhoslyn Jones (Morgana — April 21 and 23) is a soprano from Langley, British Columbia, studying in the opera program with Marlena Kleinman Malas. Credits include: *Così fan tutte* (Despina) for the Curtis Opera Theatre; *Manon* (title role), *Die Zauberflöte* (Pamina), *Die lustige Witwe* (Hanna Glawari), *Die verkaufte Braut* (Marenka), *La finta giardiniera* (Sandrina), and *Gianni Schicchi* (Lauretta and Nella) with the University of British Columbia Opera Ensemble and *Don Pasquale* (Norina) with the San Francisco Opera's Merola Opera Program.

James J. Kee (Ruggiero — April 21 and 23) is a baritone from Washington, D.C., studying in the voice program with Marlena Kleinman Malas. Credits include: *The Death of Klinghoffer* (Mamoud), *Così fan tutte* (Guglielmo), *The Rape of Lucretia*



MELISSO



BRADAMANTE

Junius and Tarquinius), *La Bohème* (Schaunard), *Separate Tables* (Ensemble), *Gianni Schicchi* (Betto), *Les Mamelles de Tirésias* (Husband), *The Consul* (Mr. Kofner, Assan), *The Rake's Progress* (Keeper, Trulove), and *Le nozze di Figaro* (Antonio) for the Curtis Opera Theatre, and roles for the Opera Theatre of Saint Louis, Palm Beach Opera, the national tour of *The Sound of Music* with Marie Osmond, Washington Opera, and Metropolitan Ballet Theatre.

Elif Ezgi Kutlu (Bradamante — April 22 and 24) is a mezzo-soprano from Ankara, Turkey, studying in the opera program with Cynthia Hoffman, adjunct faculty. Credits include: *The Death of Klinghoffer* (Swiss Grandmother), *After Mimì* (Ensemble), and *Così fan tutte* (Dorabella) for the Curtis Opera Theatre; *Die Fledermaus* (Orlofsky) and *Turn of the Screw* (Miles) for Juilliard Opera; scenes from *Carmen, Hansel und Gretel, Dido and Aeneas,* and *Il barbiere di Siviglia* for Juilliard Opera; roles for the Opera Theatre of Saint Louis; Mahler's *Lieder eines fahrenden Gesellen* for the Music Festival of the Hamptons; and charity concerts for several foundations in Turkey and in Germany.

Heidi Melton (Alcina — April 22 and 24) is a soprano from Spokane, Wash., studying in the opera program with Joan Patenaude-Yarnell. Credits include: *Così fan tutte* (Fiordiligi) for the Curtis Opera Theatre; *Susannah* (Mrs. Gleaton) with Eastman Opera Theatre; *Trouble in Tahiti* (Dinah), *Idomeneo* (Electra), and *The Turn of the Screw* (Governess) with the Eastman Opera Theatre scenes program. Concert appearances include Szymanowski's *Stabat Mater* (Soprano Soloist), Schubert's Mass in A (Alto Soloist), and Beethoven's Mass in C (Soprano Soloist) with the Eastman Philharmonic, and young-artist performance and first-night gala performances with the Spokane Symphony.

Brian Zachary Porter (Oronte — April 21 and 23) is a tenor from Detroit, studying in the voice program with Joan Patenaude-Yarnell. Credits include: *Così fan tutte* (Ferrando), *The Rape of Lucretia* (The Male Chorus), *Separate Tables* (Ensemble), and *Miss Julie* (Young Boy) for the Curtis Opera Theatre and roles for Juilliard Opera Workshop and Chautauqua Institution.

Howard Reddy (Ruggiero — April 22 and 24) is a baritone from Carlow, Ireland, studying in the opera program with Marlena Kleinman Malas. Credits include: *The Death of Klinghoffer* (The Captain), *Così fan tutte* (Don Alfonso), *The Rape of Lucretia* (Junius and Tarquinius), *La Bohème* (Marcello), *Miss Julie* (John), *Les Noces* (Soloist), *L'Heure espagnole* (Ramiro), *Les Mamelles de Tirésias* (Gendarme, Director), *The Consul* (John Sorel), *The Rake's Progress* (Trulove), *Le nozze di Figaro* (Count Almaviva), and *L'incoronazione di Poppea* (Lucano and Liberto) for the Curtis Opera Theatre, and roles for Opera Festival of New Jersey and Royal Irish Academy Opera Studio.

Laura Rey (Morgana — April 22 and 24) is a soprano from San Juan, P.R., studying in the opera program with Joan Patenaude-Yarnell. Credits include: *Così fan tutte* (Despina), *La Bohème* (Mimì), *Separate Tables* (Ensemble), and *Miss Julie* (Young Girl) for the Curtis Opera Theatre; roles with Conservatory of Music of Puerto Rico Opera Workshop, Bellas Artes de Puerto Rico, and Chautauqua Institution; and concert performances with the Symphony Orchestra of Puerto Rico and the San Juan Pops Orchestra.

Hanan Tarabay (Bradamante — April 21 and 23) is a mezzo-soprano from Pensacola, Fla., studying in the opera program with Marlena Kleinman Malas. Credits include: *the Death of Klinghoffer* (Austrian Woman), *Così fan tutte* (Dorabella), *The Rape of Lucretia* (Lucretia and Bianca), *Separate Tables* (Ensemble), *Miss Julie* (Chorus), *Les Noces* (Chorus), *The Consul* (Vera Boronel), *The Rake's Progress* (Mother Goose), *L'Enfant et les sortilèges* (La chatte), *L'incoronazione di Poppea* (La fortuna), and *Le nozze di Figaro* (Barbarina) for the Curtis Opera Theatre; roles for Interlochen Arts Academy and the opera companies of Pensacola and Coral Gables; and concert performances at the Spoleto Festival, Italy, and Pensacola Symphony Orchestra.

Mikael Eliasen (Head of Vocal Studies), a Danish-born coach and accompanist, received his early training in Copenhagen, Montreal, and Vienna. He has collaborated with numerous singers in recital worldwide, including Robert Merrill, Tom Krause, Theodor Uppman, John Shirley-Quirk, Elly Ameling, Edith Mathis, Florence Quivar, Mira Zakai, Sarah Walker, and Joan Patenaude. He has recorded for CBC, Hilversum Radio, Polish State Radio, Kol Israel, Irish Radio and Television, London Records, MHS, and Supraphon. Mr. Eliasen has given master classes at the Shanghai Conservatory, Tchaikovsky Conservatory (Moscow), Jerusalem Music Center, National Opera of Prague, and the young artists' program at the Metropolitan Opera (New York City). He is closely affiliated with the Royal Opera Academy (Copenhagen), Netherlands Opera Studio (Amsterdam), and Pittsburgh Opera Studio. For the past 16 summers, he has taught at Chautauqua's Voice Program, and he also teaches in Italy and for the Santa Fe Opera's young artist



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program. Mr. Eliasen was music director of the San Francisco Opera Center from 1994 to 1996 and artistic director of the European Center for Opera and Vocal Art in Belgium from 1984 to 1994. He joined the Curtis faculty in 1986 and became the head of the department in 1988.

Ralph Batman (Administrator and Production Manager, Vocal Studies Department) joined The Curtis Institute of Music in 1988, after serving as stage manager and production manager for the Opera Company of Philadelphia, spending five years as production stage manager with the Philadelphia Drama Guild, and working as stage manager and company manager for the Pennsylvania Ballet. Mr. Batman began his career as stage manager and designer, and eventually producer, for a chain of Equity dinner theaters in the Midwest. His design work includes set and costume designs for Beef 'n' Boards Dinner Theatres, St. Joseph's University, La Salle Music Theatre, and the Curtis Opera Theatre. Direction credits include productions of *The Diary of Anne Frank* and *Mary, Mary*, as well as the world premiere of Jonathan Holland's opera based on Christopher Durang's play *Naomi in the Living Room* and Tchaikovsky's *Iolanta* and *Eugene Onegin* for the Curtis Opera Theatre.

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Roberto Díaz Named Next President/Director



On March 30, 2005, The Curtis Institute of Music Board of Trustees voted unanimously to name Roberto Díaz to be the world-renowned music conservatory's next president/director and to join its board of trustees. Principal viola of the Philadelphia Orchestra, member of the Díaz Trio, and a Curtis faculty member and alumnus, Mr. Díaz is expected to assume the president/director post full-time at the end of the 2005/2006 academic year, when current President/Director Gary Graffman will retire from the position while continuing on the piano faculty. Mr. Díaz plans to remain with the Philadelphia Orchestra during its regular 2005/2006 season while transitioning to his new role at Curtis.

"Roberto Díaz will make an excellent president/director of Curtis," Mr. Graffman said. "He is someone I have admired and worked with, and I look forward to a cooperative working relationship during this transition period. Above all, he will have the respect and confidence of the people who make Curtis the excellent school it is: our faculty, students, and staff."

A violist of international reputation, Mr. Díaz collaborates with the world's most important conductors and composers. He reaches wide audiences through both his solo and chamber music performances and has inspired new talent through his many teaching and master class appointments.

"I am honored to follow in the footsteps of Gary Graffman, who has been such an inspired leader for the past 19 years," said Mr. Díaz. "I very much look forward to working with everyone at Curtis — faculty, board, and staff — to maintain its unparalleled stature in the world."

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RISING STARS 1
Astral Artists Solo with The Haddonfield Symphony Chamber Orchestra, Rossen Milanov, Music Director
Sunday, September 25, 2005, 3:00pm (Trinity)
Doug O'Connor, saxophone; Ayano Ninomiya, violin; Clancy Newman, cello

PIANIST SPENCER MYER
Sunday, October 23, 2005, 3:00pm (Trinity)

PIANIST KOJI ATTWOOD & FRIENDS
Sunday, November 13, 2005, 3:00pm (Trinity)
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Sunday, January 22, 2006, 3:00pm (Trinity)

HARPIST BRIDGET KIBBEY
Sunday, February 26, 2006, 3:00pm (Trinity)

RISING STARS 2
Astral Artists Solo with The Haddonfield Symphony Chamber Orchestra, Rossen Milanov, Music Director
Friday, March 31, 2006, 8:00pm (Kimmel)
Jasmine Choi, flute; José Franch-Ballester, clarinet; Karen Slack, soprano

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Tuesday, April 26

Celebrate the 80th anniversary of The Curtis Institute of Music at a concert by the Curtis Symphony Orchestra at Carnegie Hall.

5:30 p.m. Cocktails and gala dinner

8 p.m. Concert in Carnegie Hall

The Curtis Symphony Orchestra
Michael Stern, *conductor*
Jaime Laredo, *violin*
Sharon Robinson, *cello*

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Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Ninety-Fifth Student Recital
Monday, April 25, 2005
Field Concert Hall, 8 p.m.

❧

Arias from *Alcina* George Frideric Handel
Act I: Overture (1685 – 1759)

"O s'apre al riso, o parla, o tace"
Rhoslyn Jones, *soprano*

"Di', cor mio, quanto t'amai"
Shalanda Jamell Bond, *soprano*

"Di te mi rido, semplice stolto"
James J. Kee, *baritone*

"È gelosia"
Hanan Tarabay, *mezzo-soprano*

"Semplicetto! a donna credi?"
Brian Zachary Porter, *tenor*

"Sì: son quella! non più bella"
Shalanda Jamell Bond, *soprano*

"La bocca vaga, quell' occhio nero"
James J. Kee, *baritone*

"Tornami a vagheggiar, te solo vuol' amar"
Rhoslyn Jones, *soprano*

Act II: "Col celarvi, a chi v'ama un momento —
Qual portento"
James J. Kee, *baritone*

"Vorrei vendicarmi del perfido cor"
Hanan Tarabay, *mezzo-soprano*

"Ama, sospira, ma non ti offende"
Rhoslyn Jones, *soprano*

"Mio bel tesoro, fedel son io"
James J. Kee, *baritone*

"Ah! mio cor! schernito sei!"
Shalanda Jamell Bond, *soprano*

INTERMISSION

"È un folle, è un vile affetto, non è la sua beltà"
Brian Zachary Porter, *tenor*

"Verdi prati, selve amene, perderete la beltà"
James J. Kee, *baritone*

"Ah! Ruggiero crudel, tu non amasti! —
Ombre pallide, lo so, mi udite"
Shalanda Jamell Bond, *soprano*

Act III: Sinfonia

"Credete al mio dolore, luci tiranne e care!"
Rhoslyn Jones, *soprano*

"Un momento di contento dolce rende a un fido amante"
Brian Zachary Porter, *tenor*

"Ma quando tornerai di lacci avvinto il piè"
Shalanda Jamell Bond, *soprano*

"Sta nell' Ircana pietrosa tana"
James J. Kee, *baritone*

"All' alma fedel amore placato"
Hanan Tarabay, *mezzo-soprano*

"Mi restano le lagrime, direi dell' alma i voti"
Shalanda Jamell Bond, *soprano*

"Non è amor, ne gelosia"
Shalanda Jamell Bond, *soprano*
James J. Kee, *baritone*
Rhoslyn Jones, *soprano*

Entrée — Coro
Shalanda Jamell Bond, *soprano*
Rhoslyn Jones, *soprano*
Hanan Tarabay, *mezzo-soprano*
Brian Zachary Porter, *tenor*
James J. Kee, *baritone*

Donald St. Pierre, *recitative harpsichord*
Alcina Chamber Orchestra
Yoonhak Baek, *conductor*

❧

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❧

The Curtis conducting program is supported in part by The Helen F. Whitaker Fund.

Yoonhak Baek from Seoul is a student of Otto-Werner Mueller and entered Curtis in 2003.

Shalanda Jamell Bond (Alcina) from Baltimore is a student of Ruth Falcon and entered Curtis in 2003.

Rhoslyn Jones (Morgana) from Aldergrove, British Columbia, is a student of Marlena Kleinman Malas and entered Curtis in 2004.

James J. Kee (Ruggiero) from Washington, D.C., is a student of Marlena Kleinman Malas and entered Curtis in 2001.

Brian Zachary Porter (Oronte) from Bloomfield Hills, Mich., is a student of Marlena Kleinman Malas and entered Curtis in 2003.

Hanan Tarabay (Bradamante) from Gulf Breeze, Fla., is a student of Marlena Kleinman Malas and entered Curtis in 2000.

Donald St. Pierre, opera and voice coach

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

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Ninety-Sixth Student Recital
Tuesday, April 26, 2005
Field Concert Hall, 8 p.m.

❧

Mazurkas, Op. 59 — Frédéric Chopin (1810 – 1849)
- No. 1 in A minor: Moderato
- No. 2 in A-flat major: Allegretto
- No. 3 in F-sharp minor: Vivace

Ballade No. 4 in F minor, Op. 52

Sonata No. 3 in B minor, Op. 58
- Allegro maestoso
- Scherzo: Molto vivace
- Largo
- Finale: Presto non tanto

Christopher R. Falzone, *piano*

INTERMISSION

Trio in A minor — Maurice Ravel (1875 – 1937)

Modéré
Pantoum: Assez vif
Passacaille: Très large
Final: Animé

Bella Hristova, *violin*
Abraham Feder, *cello*
Di Wu, *piano*

❧

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The Ravel trio was prepared by Ida Kavafian.

Christopher R. Falzone from Richmond, Va., is a student of Leon Fleisher and Claude Frank and entered Curtis in 2003.

Abraham Feder from Chicago is a student of David Soyer and Peter Wiley and entered Curtis in 2004.

Bella Hristova from Ann Arbor, Mich., is a student of Ida Kavafian and entered Curtis in 2003.

Di Wu from Xiamen, China, is a student of Gary Graffman and entered Curtis in 2000.

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Next Student Recital

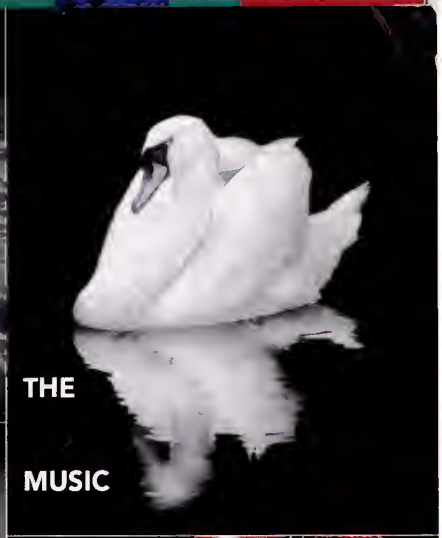
Wednesday, April 27, 2005
Graduation Recital: Miao Hou, piano
Field Concert Hall, 8 p.m.

Barber	**Sonata in E-flat minor, Op. 26**
Debussy	**Étude No. 11, Book II: *Pour les arpèges composés***
	Étude No. 6, Book I: *Pour les huit doigts*
Haydn	**Sonata in E-flat major, Hob. XVI:49**
Schumann	**Symphonische Etüden in C-sharp minor, Op. 13**

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

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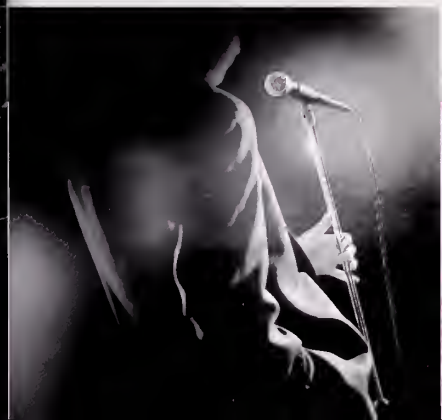
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DIANE WITTRY

MUSIC DIRECTOR/CONDUCTOR

DURING HER TENURE with the Allentown Symphony, Diane Wittry has helped to expand the number of concerts during the season in order to reach out to the diverse population of our local community. She has been an advocate for the development of the extensive educational outreach programs presented by the Allentown Symphony, and she has brought an exciting and innovative programming style to the concert performances at Symphony Hall. In 2000, Ms. Wittry was singled out nationally by *Symphony Magazine* as "a conductor to watch."

In addition to her work with the Allentown Symphony, Ms. Wittry is also the Music Director and Conductor of the Norwalk [Connecticut] Symphony, and from 1991-2000, Ms. Wittry served as the Music Director and Conductor of the Symphony of Southeast Texas in Beaumont. She has conducted orchestras nationally and internationally, most recently in Italy, Japan, Russia, and Ukraine. American orchestras she has worked with include the Los Angeles Philharmonic, the New Jersey Symphony, the San Diego Symphony, the Houston Symphony, and the Ojai Festival Chamber Orchestra, among others.

Diane Wittry's teachers and mentors include Daniel Lewis, Michael Tilson Thomas, Sir Peter Maxwell Davis, Gustav Meier, and Jorge Mester—all leaders in the field today. Most recently, she spent time in Russia working with the renowned Russian conductor Leonid Korchmar from the Kirov Opera.

Over the years, Diane Wittry has received many honors and awards including a feature article on her work in the *New York Times* (Sept. 2002) and an article in *Newsweek* magazine (Sept. 1994). In 1996, Diane Wittry was chosen by the American Symphony Orchestra League as the recipient of the national Helen M. Thompson Award for outstanding artistic leadership as a conductor of a regional orchestra. Most recently, Diane Wittry received the prestigious Fiorino Doro Award from the city of Vinci, Italy, in recognition of her leadership in the arts and humanities. She is only the third American to receive this honor. She is currently working on a book about artistic leadership for young conductors and music directors. ◆

"Diane Wittry led the Allentown Symphony through the composition with confidence and flair, demanding exactness and, at the same time, allowing the players enough freedom to 'fly' with this inspiring symphony. The future of the group under Wittry's leadership, including her careful but daring programming is rather bright."

— THE MORNING CALL, Allentown





RONALD DEMKEE

ASSOCIATE CONDUCTOR

Ronald Demkee has been Associate Conductor of the Allentown Symphony Orchestra since 1980. He has conducted the ASO in performances of *The Nutcracker* for the American Ballet Repertory Company, the Berkshire Ballet, the Lehigh Valley Ballet, and the Repertory Dance Theatre.

Since 1977, he has also been Conductor of the famous Allentown Band. Under his direction, the band has taken three European concert tours to Austria and Switzerland and produced nineteen highly acclaimed recordings of "Our Band Heritage" series, which have reached listeners in all fifty states and seventeen foreign countries.

In addition to playing tuba in the ASO and the Mainstreet Brass Quintet, Mr. Demkee teaches in the Music Departments of both Muhlenberg and Moravian Colleges.

Active as both an adjudicator and guest conductor for bands and orchestras from the scholastic to professional levels, Demkee recently was selected to be Conductor of the Association of Concert Bands National 2004 Convention Band in Hot Springs, Arkansas. He is the recipient of the Sudler Legion of Merit presented by the John Philip Sousa Foundation; the Citation of Excellence presented by the National Band Association; an inductee of the National High School Band Directors Hall of Fame; and recipient of the Allentown Arts Ovation Award for outstanding contributions to the performing arts. He has been a member of the select American Bandmasters Association since 1984. ◆



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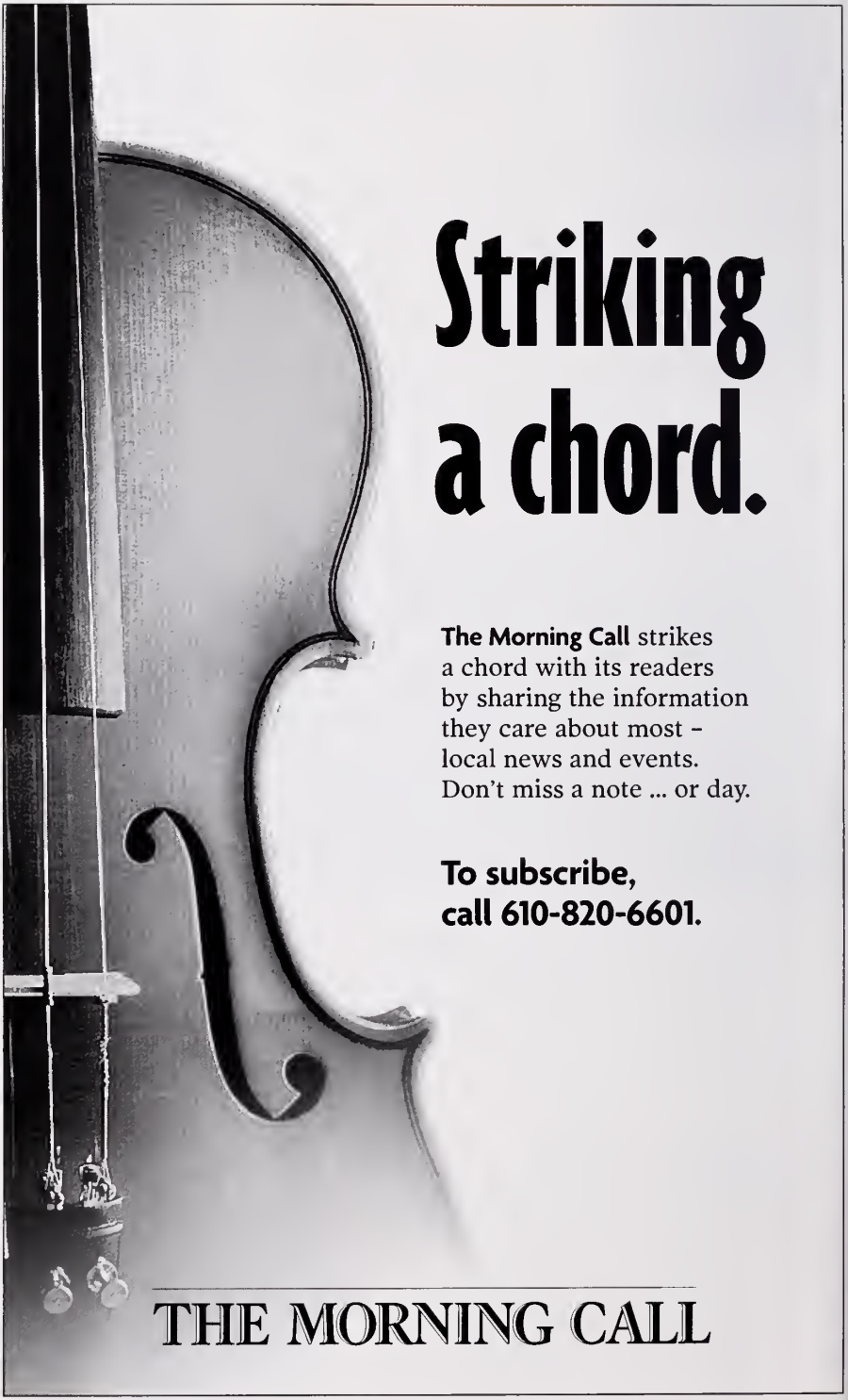
NOW IN ITS 55TH SEASON, the Allentown Symphony Orchestra, under the leadership of **Diane Wittry**, Music Director since 1995, remains one of the leading cultural institutions in the Lehigh Valley. The Allentown Symphony's mission is to provide a first-class symphony orchestra and hall, quality performing arts, and cultural education in partnership with the surrounding community. This is accomplished with the continued support of its audiences, governmental assistance on the state, county, and local levels, and through the generosity of foundations, businesses, and individuals.

Over the years, the Allentown Symphony has had only three music directors, each bringing a high level of artistic quality to Lehigh Valley audiences. From 1951 to 1983, under the direction of **Donald Voorhees**—famed conductor



of the **Bell Telephone Hour**—the Symphony collaborated with such legends as Placido Domingo, Phyllis Curtain, Peter Serkin, John Corigliano, Benny Goodman, and many others. **William Smith** conducted the Symphony from 1986 to 1990. At the same time Assistant Conductor of the Philadelphia Orchestra, Smith brought much prestige to his post and provided renewed precision to the Symphony. **Diane Wittry**'s original programming style continues to excite and inspire local audiences and has gained the Symphony national acclaim and recognition.

SYMPHONY HALL—Once known as the **Lyric Theatre**, the Hall serves as a community asset, presenting concerts by the Allentown Symphony Orchestra, other community music groups, special events, and touring productions. Designed by **J.B. McElfatrick**, the Hall first opened in 1899 and presented operas, plays, and a variety of musical styles.


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MICHAEL STERN

CONDUCTOR, CURTIS SYMPHONY ORCHESTRA

Recognized as one of the most dynamic American conductors of his generation, Michael Stern was recently named music director of the Kansas City Symphony. He is also the founding music director of the IRIS Chamber Orchestra, which is in its fifth season. The orchestra has been unanimously heralded for its varied programming, with special emphasis on American contemporary music, and for its acclaimed recordings on the Arabesque and Naxos labels. Dedicated to revitalizing all aspects of the concert experience, IRIS has embraced as a central part of its mission a deep commitment to furthering American composers, and has commissioned works by Stephen Hartke, Richard Danielpour, Edgar Meyer, Jonathan Leshnoff, and Ellen Taaffe Zwilich, among others.

In 2000, Mr. Stern concluded his tenure as chief conductor of Germany's Saarbrücken Radio Symphony Orchestra. The first American chief conductor in the orchestra's history, he was offered the post almost immediately after making his debut there in March 1996. In addition to their work in concert, for broadcast, and on tour, he and the orchestra made recordings that include ➤ *more pg 38*

THE CURTIS INSTITUTE OF MUSIC

GARY GRAFFMAN, PRESIDENT/DIRECTOR

The Curtis Institute of Muisc—founded in 1924 by Mary Louise Curtis Bok to train exceptionally gifted young musicians for careers as performing artists on the highest professional level—is widely considered one of the most prestigious conservatories in the world. All students receive full-tuition scholarships based on merit, thus ensuring that talent is the sole consideration for admission. Enrollment is kept small to provide a highly personalized education, the cornerstone of which is one-on-one study with some of today's leading musical artists.

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15b



JAIME LAREDO

VIOLIN

In more than forty years before the public, Jaime Laredo has excelled as a soloist, conductor, recitalist, and chamber musician. Since his orchestral debut at age eleven with the San Francisco Symphony, he has won the admiration and respect of audiences, critics, and fellow musicians with his passionate and polished performances. His education and development were greatly influenced by private coaching with such musicians as Josef Gingold, Pablo Casals, Ivan Galamian, and George Szell. At age seventeen, Mr. Laredo won the prestigious Queen Elizabeth of Belgium Competition, launching his rise to international prominence.

This season, as he has for the past twenty-six years, Mr. Laredo interweaves solo and conducting dates with the dense chamber music schedule of the Kalichstein-Laredo-Robinson Trio, winner of Musical America's Ensemble of the Year 2002. With his wife, cellist Sharon Robinson, Mr. Laredo also performs and records extensively.

Mr. Laredo is in demand worldwide as a conductor. He has been music director of the Vermont Symphony Orchestra since 1999; he recently led the orchestra, as conductor and soloist, in a tour of the state. He is also the artistic director of the Brandenburg Ensemble. His guest engagements included a summer 2004 return to the Los Angeles Philharmonic as conductor and soloist, helping to inaugurate the new shell.

In past seasons, he has appeared with all of America's major orchestras—including Boston, Chicago, Cleveland, New York, and Philadelphia—with such conductors as Barenboim, Mehta, Ozawa, Slatkin, and Colin Davis, and great conductors of the past, such as Ormandy, Leinsdorf, Stokowski, and Szell. Mr. Laredo has also performed as soloist and/or conductor with the London Symphony, BBC Symphony, English Chamber Orchestra, Academy of St. Martin-in-the-Fields, the Royal Philharmonic, and Scottish Chamber Orchestra.

Laredo has recorded close to 100 discs on labels including CBS, RCA, Arabesque Recordings, Audiophile Dorian, Sony Classical, and Koch International. He has received the Deutsche Schallplatten prize and seven Grammy nominations. He won the Grammy Award for a disc of Brahms piano quartets, performed with his ➤ *more pg 39*



SHARON ROBINSON

CELLO

Winner of the Avery Fisher Recital Award and the Piatigorsky Memorial Award, and a Grammy nominee, Sharon Robinson is recognized worldwide as a brilliant artist and one of the outstanding musicians of our time. She performs as a recitalist, soloist with orchestra, and member of the renowned Kalichstein-Laredo-Robinson Trio, and critics, audiences, and fellow musicians worldwide respond to what the *New York Times* called an artistic personality that vitalizes everything she plays.

Her guest appearances with orchestra include the National Symphony; Philadelphia, and Minnesota orchestras; Los Angeles Philharmonic; Boston, Baltimore, Dallas, Houston, Pittsburgh, Saint Louis, and San Francisco symphonies; and, in Europe, the London Symphony, Helsinki Philharmonic, Zurich's Tonhalle Orchestra, and the English, Scottish, and Franz Liszt chamber orchestras.

With her husband, violinist and conductor Jaime Laredo, Ms. Robinson also performs and records extensively. They are co-artistic directors of the Hudson Valley Chamber Music Circle, the annual summer series at Bard College in Annandale-on-Hudson, N.Y.

Ms. Robinson's festival engagements have included Spoleto, Mostly Mozart, Aspen, London's South Bank, Madeira, Granada, Edinburgh, and Prague's Autumn Festival, where she performed the Dvořák Cello Concerto at the famous Dvořák Hall.

Born into a musical family (her father was a bass player, her mother a violinist, and all her siblings are string players), Ms. Robinson gave her first concert when she was seven and has since received numerous honors and awards, including the Pro Musicis Sponsorship Award and the Leventritt Foundation Award. As a winner of the Avery Fisher Recital Award, Ms. Robinson appeared on Lincoln Center's Great Performers series, giving the premiere of Ned Rorem's *After Reading Shakespeare*, which she commissioned and later performed on the *Dick Cavett Show*. Ms. Robinson's connections with today's composers have led to numerous commissions for solo and chamber works, as well as concerti from Leon Kirchner, Arvo Pärt, Stanley Silverman, Ellen Taaffe Zwilich, David Ott, Katherine Hoover, and Richard Danielpour.

Renowned for her chamber music perfor- ➤ next page

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2005 Concert Series

ROBINSON *from previous page*

mances, Ms. Robinson co-founded the Kalichstein-Laredo-Robinson Trio twenty-seven years ago and has collaborated with Rudolf Serkin and Alexander Schneider at the Marlboro Music Festival, Leon Fleisher, Rudolf Firkušný, Yo-Yo Ma, Eugene Istomin, Itzhak Perlman, Jean-Pierre Rampal, Mstislav Rostropovich, Isaac Stern, Pinchas Zukerman, and the Emerson, Guarneri, Miami, Juilliard, Orion, and Tokyo string quartets. The trio has performed the complete Beethoven and Shostakovich piano trios at New York's 92nd Street Y, where it performs annually. *Musical America* named the Kalichstein-Laredo-Robinson Trio the 2002 Ensemble of the Year.

Robinson's CDs include the Vivaldi cello sonatas on Vox and on Grenadilla, solo works by Debussy, Fauré, and Rorem. For Arabesque, the trio has recorded chamber works of Ravel, *Legacies* (a disc of commissioned works), the complete piano trios and sonatas by Shostakovich, an all-Beethoven project (two two-CD volumes), and Danielpour's *In the Arms of the Beloved*. It has also recorded the complete piano trios of Brahms and Mendelssohn for Vox and the Beethoven Triple Concerto for Chandos. Additionally, Arabesque released *Conversations*, a Laredo/Robinson CD.

Ms. Robinson received a Grammy nomination for a recording of two Brahms sextets with Isaac Stern, Cho-Liang Lin, Laredo, Michael Tree, and Yo-Yo Ma. To celebrate Schubert's anniversary, that same ensemble (minus Mr. Tree) recorded Schubert's Cello Quintet for Sony. In 2002, Koch International released an all-Zwilich concerto CD, including a double concerto written for Robinson and Laredo, and a triple concerto written for the trio. ◆



RICHARD DANIELPOUR

COMPOSER

GRAMMY AWARD-WINNING composer Richard Danielpour has established himself as one of the most gifted and sought-after composers of his generation. His music has attracted an illustrious array of champions, and, as a devoted mentor and educator, he has also had a significant impact on the younger generation of composers. His music has been commissioned by the New York Philharmonic, Philadelphia, and Stuttgart Radio orchestras; Orchestre National de France; Chamber Music Society of Lincoln Center; Santa Fe Chamber Music Festival; and San Francisco, Pittsburgh, National, and Baltimore symphony orchestras. His work has been championed by Yo-Yo Ma, Jessye Norman, Dawn Upshaw, Emanuel Ax, Frederica von Stade, Thomas Hampson, Gary Graffman, the Kalichstein-Laredo-Robinson Trio, the Guarneri, Emerson, and American String Quartets, and the New York City and Pacific Northwest Ballets. With Nobel laureate Toni Morrison, he is working on *Margaret Garner*, his first opera, premiering May 2005.

Dr. Danielpour has received a Lifetime Achievement Award and Charles Ives Fellowship from the American Academy of Arts & Letters, a Guggenheim Award, Bearns Prize from Columbia University, and grants and residencies from the Barlow Foundation, MacDowell Colony, Yaddo, Copland House, and the American Academy in Rome. In fall 2002, he became one of the first recipients of a coveted Alberto Vilar Fellowship and Residency at the American Academy in Berlin.

Richard Danielpour's music can be heard on Sony, Reference Recordings, Delos, Koch, Harmonia Mundi, and New World. Dr. Danielpour is on the faculty of both the Curtis Institute of Music and the Manhattan School of Music. ◆

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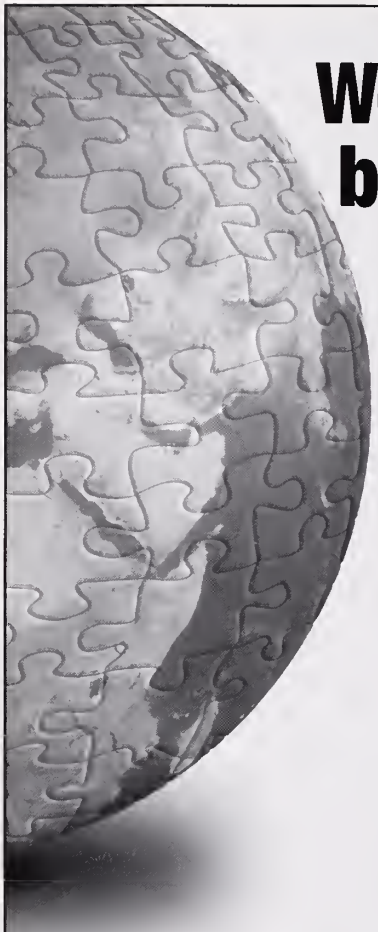
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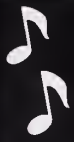
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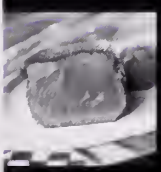
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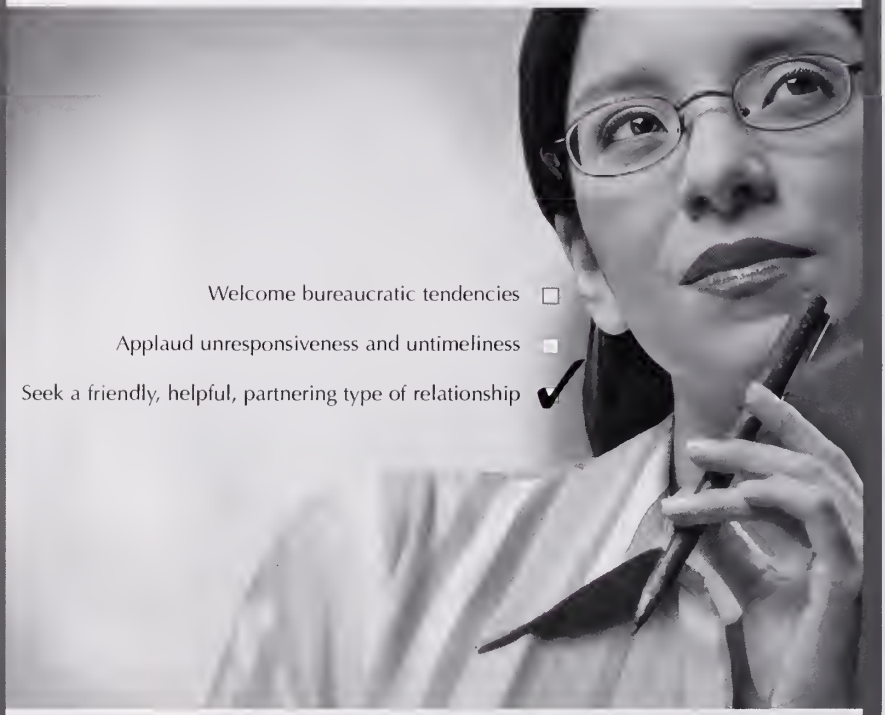
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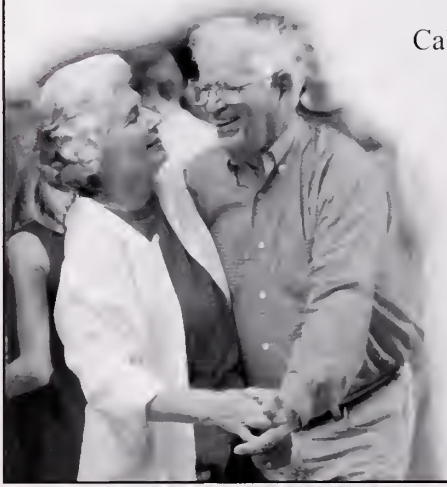
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Mei-Ting Sun	Brahms, *Hungarian Dances*
Pianist	Liszt, *Piano Concerto No. 1 in E Flat*
	Bartok, *Divertimento*
	Mozart, *Rondo in D (piano and orchestra) K. 382*
November 13	***"Viennese Gems"*** (SH)
Carmit Zori	Schubert, *Symphony No. 4*
Violinist	Beethoven, *Violin Concerto in D*
	Schoenberg, *Friede auf Erden (Peace on Earth)*
February 5	***"Magic of Mozart"*** (SH)
Pietro De Maria	Mozart, *Piano Concerto No. 21 K. 467*
Pianist	*Symphony No. 39 K. 543*
	Divertimento in D K. 136
March 5	***"Sinfonia Solisti"*** (Z)
Sinfonia 1st	Bach, *Suite (Overture) No. 4 in D*
Chairs	Haydn, *Sinfonia Concertante* (violin, cello, oboe, bassoon)
	Rossini, *Variazioni* (clarinet and orchestra)
	de Falla, *El Amor Bruho*
April 9	***"Portraits of Nature"*** (SH)
Michael Gurt	Beethoven, *"Pastorale" Symphony No. 6*
Pianist	Grieg, *Piano Concerto in A Minor*

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program notes

BY J. DANIEL CAPECCHI

THE MIRACULOUS MANDARIN SUITE

BÉLA BARTÓK ■ 1881-1945

IN MAY 1919, Béla Bartók and his family fled their home in Ráskokeresztur, a Budapest suburb. Hungary had fallen into political and social chaos following World War I and the ensuing collapse of the Austro-Hungarian monarchy.

During this violent and uncertain time, Bartók was finishing one of the early 20th century's most ferocious and provocative works, his ballet-pantomime, *The Miraculous Mandarin*, based on a play by Menyhért Lengyel. The plot is sexual and violent. A prostitute is coerced by three thugs to seduce men into her flat so they can be mugged.

Bartók knew the subject matter would challenge the public, but he did not expect the difficulties ahead. After completing the orchestration in 1924, he had to wait until 1926 for its first performance, in Cologne, Germany. After the premiere, the piece was banned by the Municipal Council for having "outraged the moral standards of the city." A similar reception followed in Budapest in 1931, where the scheduled performance was canceled after official disapproval of a dress rehearsal. Greatly frustrated by the difficulties in securing performances not only for *Mandarin*, but also for his other two stage works, the opera *Bluebeard's Castle* and the ballet *The Wooden Prince*, Bartók never wrote for the stage again.

However, he did not give up his desire for performances of the *Mandarin* music, which he felt was some of his best. In February 1927, Bartók finished an orchestral suite comprising the first two-thirds of the original score.

The action begins with an edgy urban soundscape—bustling strings, beeping flutes, honking trombones—that intensifies with the mounting layers of rhythmic patterns and irregularities. When the "noise" subsides, the thugs are introduced by rough violas, whose threatening poses overtake the orchestra and intimidate a solo clarinet, representing the prostitute, until it sings a sensuous call to lure men.

The first "guest," introduced by sliding trombones and developed by the English horn, is promptly discarded in a flurry of trumpets, cymbals, and drums. Again the woman calls from her window, her voice colored by the addition of the piano. A younger second man appears, marked by a gentle oboe. He, too, is thrown out. The woman returns to the window for a third time, calling desperately in a voice shuddering with piano and string embellishments. The mandarin's approach is heard through a disturbing and grotesque stereotype of oriental pentatonic scales played by the trombones and trumpets; he enters to powerful brass glissandi. The woman

begins to dance, hesitantly before the passion increases with colorful percussion and brass. The mandarin is overcome with passion: His emotions break open with crashing cymbals, screaming brass, and a trombone solo that ignites a charging orchestral fugue as he pursues the woman. The machinery of the orchestra crashes to a final halt upon her capture.

IN THE ARMS OF THE BELOVED: DOUBLE CONCERTO FOR VIOLIN, VIOLONCELLO, AND ORCHESTRA

Richard Danielpour ■ born 1956

"When you find yourself with the
Beloved, embracing one breath,
In that moment you will find your true destiny." —Jalāl al-Dīn Rūmī

Jalāl al-Dīn Rūmī, one of the greatest Persian poets, was born in 1204 in the city of Balkh, now located in Afghanistan. As a Sufi mystic, he sought a spiritual union with God, which he felt was most directly attained through an all-consuming love for another person, a Beloved in whose presence one witnesses the Beloved, or, the Divine.

Richard Danielpour, arguably one of the most insightful contemporary composers, was born in New York City in 1956. As the son of Iranian parents, he was exposed to the poetry of Rūmī from an early age. The opportunity to use these poems as a compositional guide arose when Jaime Laredo and Sharon Robinson, both close friends of the composer, asked Danielpour to compose a double concerto for them to perform in celebration of their twenty-fifth wedding anniversary in 2000.

In the Arms of the Beloved was formally commissioned by the IRIS Chamber Orchestra of Germantown, Tennessee, and its founding music director, Michael Stern. The piece was premiered in 2002, and a recording of the double concerto performed by IRIS, Laredo, Robinson, and Stern was released by Arabesque in 2003.

For Danielpour, who is on the faculty of the Curtis Institute of Music, the connection between the verses and his musician friends was obvious: The arcing themes of transcendental love found in Rūmī's poems were a perfect fit for a couple who, as the composer sees it, "are still very much in love ... the way it should be." Writing for their specific musical strengths, Danielpour used the fullness of Mr. Laredo's and Ms. Robinson's playing as inspiration to create a lush expressiveness.

Yet in the opening moments of the first movement, *Introduction: Moderato, un poco misterioso*, this expressiveness is held at bay by a simple motif: a descending minor third. This motif occurs throughout the movement, anchoring the shifting melodies and harmonies of the orchestra. The movement unfolds and develops over a sparse yet colorful background that moves fluidly throughout instrumental combinations: vibraphone, piano, and strings; brass and reeds; strings and bass clarinet; and so on. As it draws to a close, the more dance-like theme of the second movement is forecasted first by the oboe, then the flute, the solo cello, and, lastly, the horn returning to the first movement's atmosphere to rest.

This rest is cut short by the abrupt and passionate entrance of the second movement, *Ritual Dances: Con moto, un poco agitato*. Clanging horns and ringing chimes excite the orchestra, which solidifies into powerful parts that call back and forth before dispersing to make way for the soloists' rhythmic dances. Atop a constant pulse that moves through changing instrumental combinations spiked with outcroppings of percussion, the sharp theme is developed and intensified until the pulse disintegrates, magically leaving us alone with the soloists.

For Danielpour, the distance between composers of music and poetry is not great: "Poets and composers are very much alike in that composers wish to hear poetry in their music and poets wish to hear music in their poetry." The third movement, *Cadenza—Dialogue*, resonates with unspoken verse. As the music is left alone with the soloists, the falling third motif from the first movement reappears. Interspersed in the dialogue are orchestral sighs that rise and fall in the soloists' silence, as if breathing for them. The breaths become increasingly dense and complex, climaxing with the shimmering rhythmic asymmetries and urgent clanging of the second movement before dispersing again as the final movement nears.

With lyrical themes from the solo violin answered by the cello, the last movement, *Arietta*, moves forth on a pulse similar to the second movement's, though without urgency. After a colorful orchestral "interlude" that simmers, occasionally boiling over, with an intense and focused passion, we are led back to that initial theme, which serenely closes the piece.

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Jean Sibelius ■ 1865-1957

Jean Sibelius gained some perspective when, in 1901, he took a "spring break," trading winter in his native Finland for the more agreeable climes of the Italian coast. For years he had been active in a Finnish nationalist movement that rebelled against an increasingly oppressive Russian occupation, writing works that excited and emboldened his countrymen. After his successful Symphony No. 1, Sibelius's contributions to Finnish artistic life were beginning to reach beyond his homeland. It was time for him to see the world.

The opportunity was arranged by Axel Carpelan, a self-made man-about-town and ardent Finnish nationalist who believed a second symphony was not only an artistic interest, but also a national one. He worked tirelessly to channel the favor of influential Finnish patriots toward Sibelius.

The composer and his family spent the winter of 1900/1901 in Rapallo, a seaside town south of Milan. There Sibelius wrote sketches for various tone poems, which he planned to join into a single work, *Festival: Four Tone Poems for Orchestra*.

Yet, back in the Finland, he realized that these sketches contained significant components for a second symphony. He completed work on the symphony by March 1902, and its premiere that same month was enthusiastically received in Helsinki.

The structure of the first movement, *Allegretto*, is perhaps the most original element of the symphony. Sibelius highly prized organization in his music, though he was not afraid to challenge the norm. In this first movement, he turns the traditional sonata form inside out. Rather than clearly stating a theme, developing it, and returning to the theme, the opening moments here are a flotilla of fragmentary themes, some more interconnected than others, and it is in the development that they reach maturity, only to break up again at the movement's end.

It all begins with a repeated series of ascending chords that glide effortlessly forward and over which sounds a "chirpy" theme in the woodwinds, which is dovetailed into a more somber and rhythmically settled theme in the horns. This progression is repeated before it leaves to make room for a parade of new themes, the last being a sequence of five pizzicato quarter-notes that lead us back to the original chordal series and then to the most unifying of themes, first heard here in the woodwinds: a strong, sustained note that soars over the orchestra before wavering repeatedly and then dramatically falling a perfect fifth, resolving dominant to tonic. This theme, occurring multiple times in various keys before decisively concluding in D major, acts like scaffolding within the movement, holding up various thematic fruitions and combinations in its structure.

Pizzicato strings open the second movement, *Tempo andante, ma rubato*, carving long phrases that defy their prescribed 3/8 meter. It is only after the theme enters in the English horn that the three feel of the 3/8 time signature is illuminated, seemingly backlit by the theme's contrasting duple sense.

Before long, this dark calm is disturbed by insistent strings, which push themselves and the movement into a fury that collapses under its own exertion. This cycle is reborn in various guises and configurations until meeting a disturbing and increasingly jagged, broken end.

From the ashes of the collapsed second movement spring the manic strings of the third, *Vivacissimo*. Again an elevated theme juxtaposes the rhythmic river beneath it, and again tension builds. Here there is no crash, but rather a sudden dissipation into which enters a solo oboe theme with repeated notes typical of Sibelius. Without warning the torrent returns, and abruptly it is absorbed completely by the oboe's theme, more assured than before and with a momentum that carries us swiftly and directly into the fourth movement, *Finale: Allegro moderato*.

The bold and uplifting introductory theme, with its two sets of ascending triads over the rolling timpani and regal brass, increases its dramatic elevation with every occurrence until it reaches an intriguing and melancholic ostinato line in the strings. According to Sibelius's biographer Erik Tawaststjerna, this sad theme represents Sibelius's sister-in-law who had recently taken her own life. When it returns for the second time, catching the entire orchestra in a swirling storm, it ushers in a dramatic, enveloping conclusion. ◆

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STERN *from page 15a*

Henry Cowell's works and the music of Charles Ives, including a live recorded performance of the "Universe" Symphony and the first recording of the reconstructed "Emerson" piano concerto.

In September 1991, he was appointed permanent guest conductor of the Orchestre National de Lyon in France, a position that he held for four years. He has also appeared with the national orchestras of Paris, Bordeaux, Lille, and Toulouse. Elsewhere, Mr. Stern has led such orchestras as the Royal Stockholm Philharmonic, Oslo Philharmonic, Bergen Symphony, Beethovenhalle Orchestra in Bonn, Deutsche Symphoniker in Berlin, Budapest Radio Symphony Orchestra, Israel Philharmonic, Moscow Philharmonic, Helsinki Philharmonic, Bavarian Radio Symphony Orchestra in Munich, and Chamber Orchestra of Lausanne. He has appeared with the London Symphony, London Philharmonic, BBC Symphony (London), and English Chamber Orchestra.

In the Far East, Mr. Stern has appeared with such orchestras as the National Symphony of Taiwan, the Singapore Symphony, and Tokyo's NHK Symphony, and in September 2001, he led the Vienna Radio Symphony on a tour of China. He has also been a frequent guest conductor of the Tonhalle Orchestra in Zurich, with which he has recorded for Denon Records, including works by Stravinsky and Prokofiev's Violin Concertos Nos. 1 and 2 with Boris Belkin. He and Mr. Belkin have also recorded works by Tchaikovsky and Dvořák with the London Philharmonic.

In North America, he has conducted the New York Philharmonic; Chicago, Cincinnati, and Montreal symphony orchestras; Philadelphia Orchestra; Pittsburgh, Saint Louis, Atlanta, Houston, Baltimore, Toronto, Indianapolis, and National symphonies; and the National Arts Centre Orchestra in Ottawa, among many others. He also appears regularly at the Aspen Music Festival and has served on the faculty of the American Academy of Conducting at Aspen. From 1986 to 1991, Mr. Stern was the assistant conductor of the Cleveland Orchestra. In September 1986, he made his New York Philharmonic debut as one of three young conductors invited by Leonard Bernstein to participate in a conducting workshop that culminated in two concerts at Avery Fisher Hall.

Mr. Stern received his degree from the Curtis Institute of Music in Philadelphia, where his major teacher was the noted conductor and scholar Max Rudolf (whose famous textbook, *The Grammar of Conducting*, Mr. Stern co-edited for its third edition). He has also edited a new volume of Rudolf's collected writings and correspondence (Pendragon Press). His studies have included two summers at the Pierre Monteux Memorial School in Hancock, Me., under the tutelage of Charles Bruck. Born in 1959, Mr. Stern is also a graduate of Harvard University, where he earned a degree in American history in 1981. ◆

LAREDO *from page 15b*

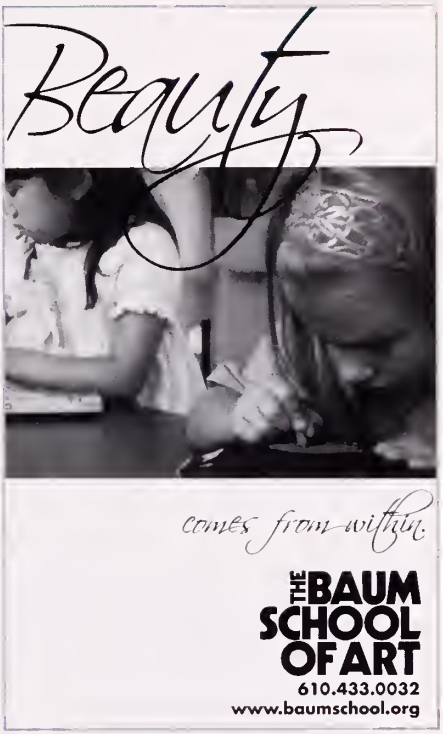
frequent chamber music collaborators Emanuel Ax, Isaac Stern, and Yo-Yo Ma.

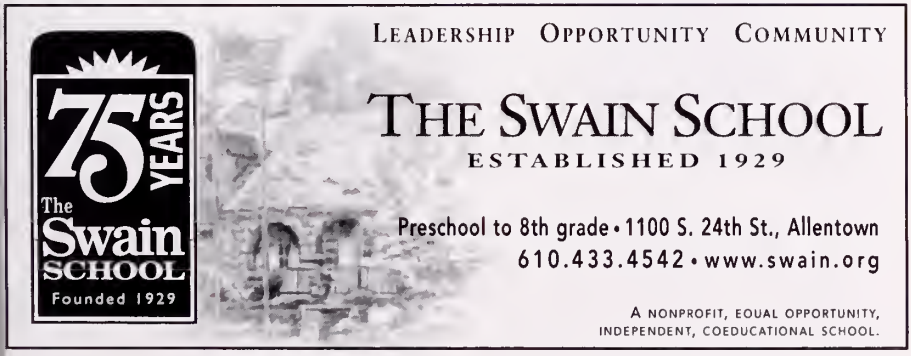
In summer 2003, Arabesque released the premiere recording of Richard Danielpour's *In the Arms of the Beloved*, paired with his piano trio *A Child's Reliquary*, written for and performed by the Kalichstein-Laredo-Robinson Trio.

As artistic director of New York's renowned Chamber Music at the Y series, Mr. Laredo has created an important forum for chamber music performances that has developed a devoted following. His stewardships of the annual New York String Orchestra Seminar at Carnegie Hall and International Violin Competition of Indianapolis have become beloved educational pillars of the string community.

A principal figure at the Marlboro Music Festival in years past and more recently with the Aspen Music Festival, Laredo is actively involved at Tanglewood, Ravinia, Mostly Mozart, and the Hollywood Bowl, as well as the festivals worldwide. He is on the faculty of the Curtis Institute of Music, of which he is an alumnus.

Born in Bolivia, Jaime Laredo, together with Sharon Robinson, resides in Vermont. ◆





CURTIS *from page 15a*

eighteen foreign countries study with Curtis's celebrated 88-member faculty, which includes Richard Danielpour, Leon Fleisher, Pamela Frank, Mikael Eliasen, Gary Graffman, Jennifer Higdon, Ida Kavafian, Jaime Laredo, Seymour Lipkin, Edgar Meyer, Aaron Rosand, Otto-Werner Mueller, Ned Rorem, Joseph Silverstein, Ignat Solzhenitsyn, members of the Guarneri Quartet, and many of the principal players of the Philadelphia Orchestra.

In keeping with Curtis's philosophy that students "learn most by doing," the Institute offers more than 100 orchestra concerts, operas, and solo and chamber music recitals annually. The Curtis Symphony Orchestra is composed of over 100 players age fouteen to twenty-six and is under the direction of Otto-Werner Mueller, head of the Curtis conducting department, and David Hayes, music director of the Philadelphia Singers and a member of the Philadelphia Orchestra's conducting staff. Under these conductors and distinguished guests, the students rehearse major repertoire for concerts and as preparation for auditions and careers. The Curtis Opera Theatre, headed by Mikael Eliasen, is the performing entity of the Curtis vocal studies department, with approximately twenty-five singers between the ages of eighteen and twenty-eight. Enrollment is kept small to insure individual attention for all vocal students.

Notable Curtis alumni include Samuel Barber, Leonard Bernstein, Richard Goode, Gian Carlo Menotti, Anna Moffo, Ned Rorem, Peter Serkin, and Benita Valente, and recent graduates Juan Diego Flórez, Hilary Hahn, Lang Lang, and Ignat Solzhenitsyn. Curtis alumni can be found in every major orchestra and opera company around the world. Eighteen percent of the principal chairs in America's leading orchestras and music directorships of three major orchestras are held by Curtis-trained musicians, and more than forty alumni have gone on to sing with the Metropolitan Opera.

The Curtis Institute of Music is located at 1726 Locust Street, Philadelphia, PA 19103. They can be reached at the following phone numbers: 215 893-5252; Tickets: 215 893-7902; Student Recital Hotline: 215 893-5261. Online find them at: www.curtis.edu ◆



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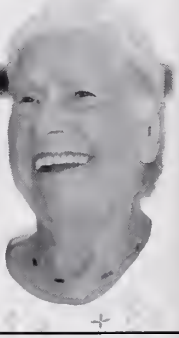
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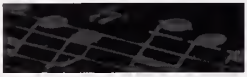
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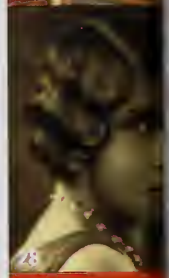
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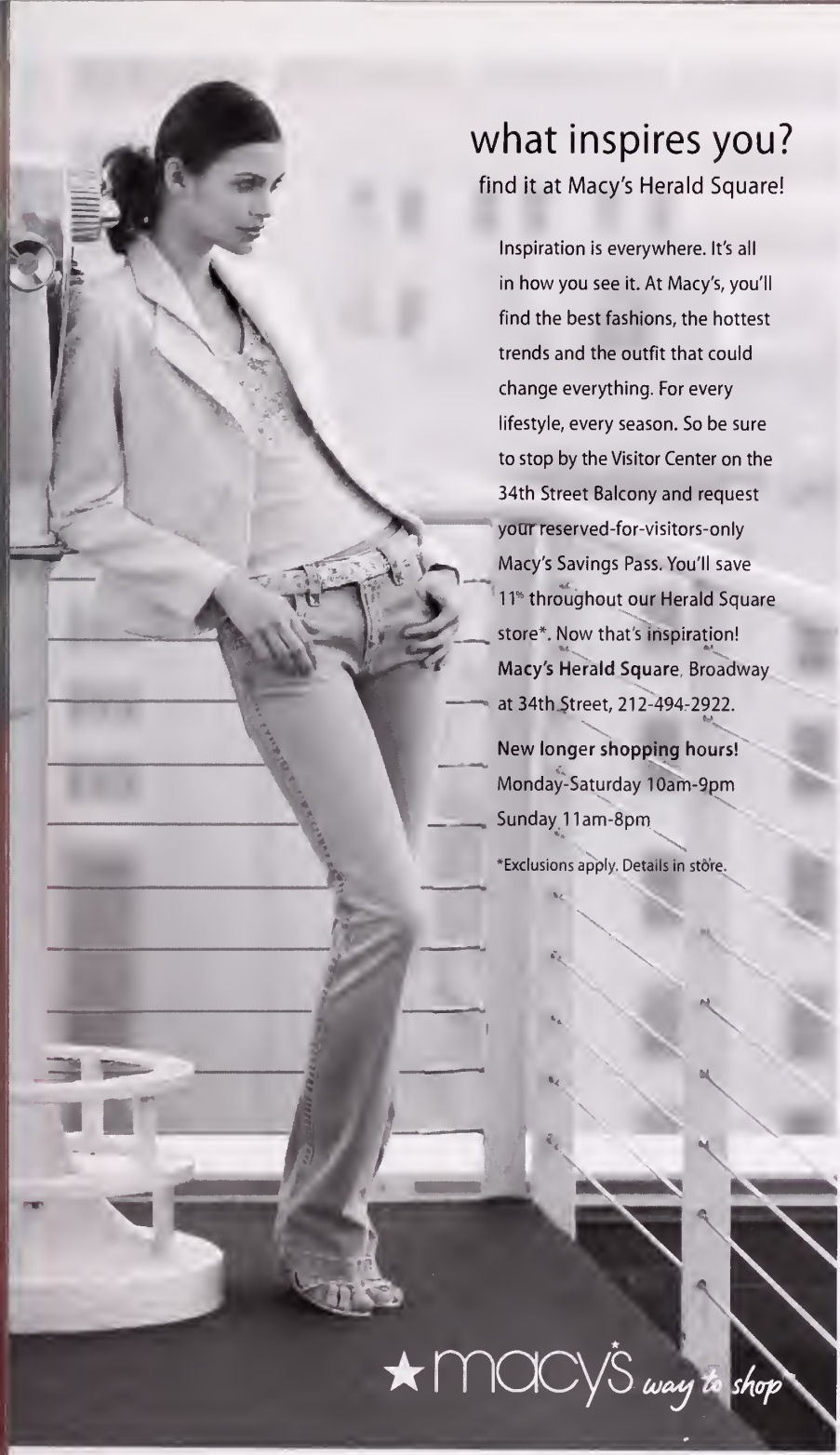
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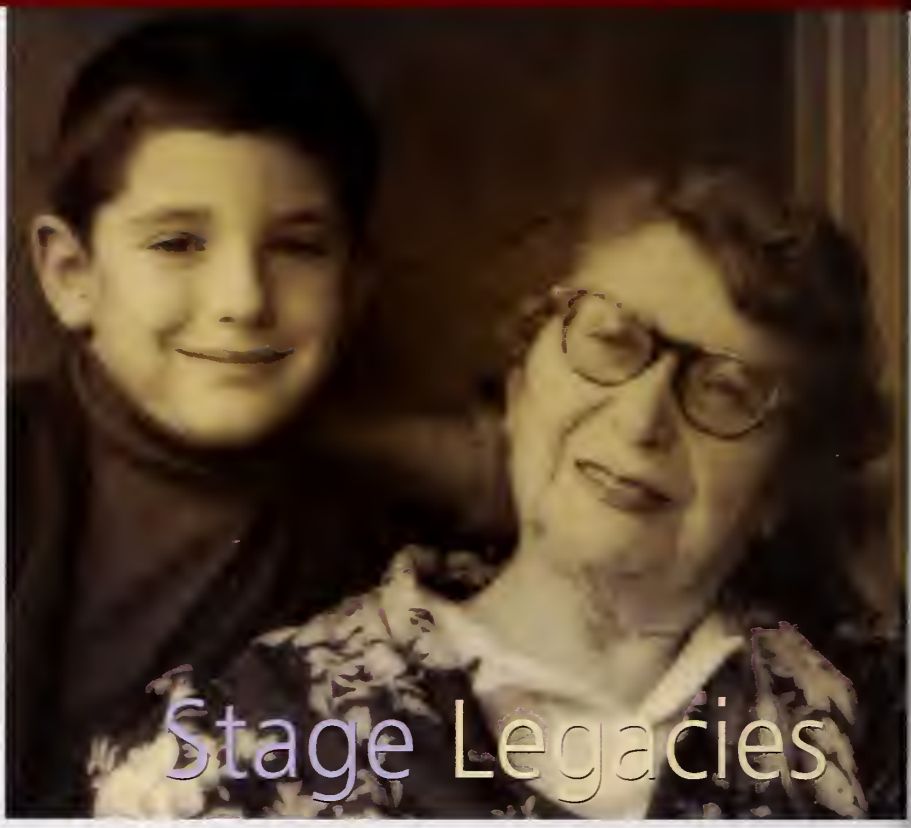


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Stage Legacies

Michael Tilson Thomas celebrates his famous grandparents, Boris and Bessie Thomashefsky, in two performances at Zankel Hall this month.

BY NAHMA SANDROW

Michael Tilson Thomas, circa 1950, with his grandmother, Bessie Thomashefsky

How would you feel about spending a night going through someone else's family albums? It depends on the family, of course. In the case of conductor Michael Tilson Thomas, grandmother and grandfather are the legendary stars Boris and Bessie Thomashefsky, and the extended family history amounts to a look at the glory years of the American Yiddish theater.

Tilson Thomas and The Thomashefsky Project will salute this history on April 16 and 17 with *The Thomashefskys: Music and Memories of a Life in the Yiddish Theater*, a performance in Zankel Hall that is part of the conductor's *Perspectives* concerts this season.

Boris Thomashefsky made his first stage appearance as a boy soprano in 1882, the first year of the mass immigration of Yiddish-speaking Jews from Eastern Europe. It was the very first American performance of Yiddish theater, which, at the time, was a brand-new genre in Europe as well. In fact,

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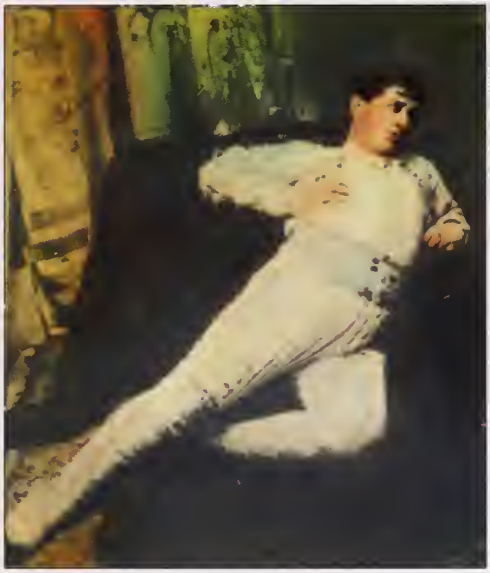
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Boris, newly arrived in America, performed in Yiddish theater before he'd ever had a chance to see it! But the form exploded here, and by the early 20th century, there were 14 theaters devoted to Yiddish plays in the New York metropolitan area alone, with others in cities across the continent. There were also touring companies, cabarets, music halls, and amateur groups, as well as sheet music, phonograph records, and, eventually, a tiny film industry—all commented on by a lively Yiddish press, and sometimes by the English-language press as well.



Boris Thomashefsky as Hamlet

The Yiddish public adored its theater. In America, especially, Yiddish theater was more than art. For people shaken by immigration, whose cultural and religious institutions had been weakened and their traditional social networks cut, theater in their native language acquired a central place at the heart of their community. This was intensified by plays mirroring the problems of modern immigrant life.

The audiences also adored their stars. Although playwrights contributed repertory that ranged from intellectual drama to low comedy, this was above all a theater of powerful actors. And fans were fascinated by performers' lives, onstage and off. They devoured gossip columns and stars' memoirs; Boris published two autobiographies, one serialized, and Bessie published three. In tribute to their glamour, one faithful theatergoer presented the couple with a silken hanging she'd painstakingly embroidered in gilt thread; enclosed within laurel wreaths were the names of all their most beloved roles.

Boris was handsome in the florid style of the period. When girls turned up their noses at eligible suitors, the jeer was, "What are you waiting for—Thomashefsky for a husband?" When costume operettas were the rage, and he played swashbuckling Prince Alexander in doublet and clinging silken tights, Yiddish editorials scolded that his calves were destroying the modesty of Jewish womanhood. Fans were especially enchanted by his voice (he descended from at least eight generations of synagogue cantors) and his musicianship.

Bessie started as a stage-struck immigrant child but bloomed into a diva. Photographs show her in queenly poses, crowned with gleaming dark hair, looking soulfully past the camera. She had a "smoky" singing voice, recalls Tilson Thomas, and she "knew how to use it." One of her personae was spunky, city wise, and wisecracking (think Fannie Brice). She played swaggering "pants" roles, as did Sarah Bernhardt during the same period. Bessie



A poster from circa 1915

was also a realistic dramatic actress. When she and Boris later separated, she reinvented herself, managing her own Lower East Side troupe and even playing some of his favorite roles.

As a boy in North Hollywood, Tilson Thomas adored his grandmother's flamboyant yet down-to-earth personality, her generosity, and her youthful zest for life. Boris had already died, but Tilson Thomas heard many Yiddish theater songs and stories from Bessie and her friends, and from her son, the conductor's father, who was himself a considerable theatrical personage. Still, a grown-up acquires new perspectives on what he took for granted as a child. Eventually, says Tilson Thomas, he understood so much more clearly what they were trying to do and discovered that "it was the very essence of what I'm doing now."

"Their attitudes toward new and innovative things, their openness toward exploring the avant-garde as well as making the classics more accessible to a new audience, are very important themes that have continued in my own life and career," he told the *Jewish Bulletin of Northern California*. Take for example the range of roles they embraced. Boris's most famous parts included the romantic hero Prince Alexander, a soul-searching yeshiva scholar (in an adaptation of *Hamlet*), and a humorously plainspoken greenhorn delivering blocks of ice. Similarly, Bessie starred with huge success as a clumsy servant girl, a fiery suffragette, a biblical princess, and the seductive Salome. Together, they presented plays about Sherlock Holmes and Hitler, problem plays by Ibsen, and folk operettas by Avram Goldfadn, the father of the Yiddish theater. Boris also produced Wagner's *Parsifal*—with costumes he shlepped downtown from the Metropolitan Opera House!

Beyond this eclecticism, Tilson Thomas's grandparents showed him "what a performance can be, where it can lead people." In fact, he reflects, his concept of conducting is very much his grandparents' legacy. "I try to create a subtext like an actor, to enter the persona of each composer," he says. He goes on to remember how Bessie once struggled to explain how she created a role. "All she could say was, 'I looked .... I saw .... I imagined,' recalls the


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An oil painting of Boris Thomashefsky

conductor. "That's all she could say. Because with her, it was a colossal instinct—it was being in the creation. And for me, what I do means encouraging and guiding other people to be alive in the creation. 'Play it like you're improvising, like it was never written down,' I tell musicians. 'It's as much about you as about Tchaikovsky.'"

The Thomashefsky Project was created in 1998. Its Executive Director, Linda Steinberg, enthusiastically describes the memorabilia—including props, playbills, posters, and Bessie's own snazzy top hat and tails—that Tilson Thomas inherited from his grandparents. The Project also has collected copies of hundreds of scripts and many scores; the latter are often in fragmented playing versions, but Tilson Thomas himself is piecing them together for this month's *Perspectives* concert using his memory—and his ear—to re-create their original flavor.

All the same, till now, there was no way for the rest of us to glimpse the Thomashefskys in performance except for one feature film, *Bar-Mitzvah*, which is in the archives of the National Center for Jewish Film, and several brief recordings in the sound archives of the YIVO Institute for Jewish Research.

This show of music and remembrances will bring both Thomashefskys to life at last, onstage, where they belong, and as authentically as possible. It is meant to introduce The Thomashefsky Project to the wider public, with an eye to future traveling exhibits and productions. It is also a very personal celebration of Tilson Thomas's 60th birthday and of his tenth year with the San Francisco Symphony—a real family occasion.

Yiddish theater reached its climax by the middle of the 20th century. There remain only a few resident companies scattered across the globe in Bucharest, Warsaw, Tel Aviv, Montreal, and in New York, where the Folksbiene continues to be the longest running Yiddish theater anywhere. There are still circles, in other words, where people will say, "Michael Tilson Thomas—you know who that is? That's the Thomashefkys' grandson!"

Nahma Sandrow is the author of Vagabond Stars: A World History of Yiddish Theater *and of* Kuni-Leml, *the award-winning musical based on the classic Yiddish operetta.*

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STEVE J. SHERMAN

Themes and Variations

Pianist Robert Levin continues his *Mozart Explored* series with an April 28 concert in Weill Recital Hall.

BY VIVIEN SCHWEITZER

Robert Levin with violinist Lucy Stoltzman, at the opening Mozart Explored *concert in October 2004*

"Mozart was a complete pro, a Savile Row tailor who never did anything that wasn't custom made," says pianist and scholar Robert Levin, explaining the rationale behind the two-season *Mozart Explored* series he is hosting at Carnegie Hall to commemorate the 250th anniversary of Mozart's birth in 1756.

"Mozart has been called the most universal composer in the history of Western music," explains Levin, "because he used every genre prevalent during his lifetime and cultivated it deeply. Beethoven wrote one opera,

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Mozart wrote some 20, Beethoven wrote five piano concertos, Mozart wrote 23. Mozart wrote for every imaginable combination: arias, ensembles, oratorios, operas, songs, trios, duos, and so on." And, of course, Mozart wrote Masses, the most famous of which—the Requiem and the Mass in C Minor—he left unfinished. So in addition to his *Mozart Explored* series, Levin recently offered yet another contribution to the Mozart celebrations by com-

> "Mozart was a Savile Row tailor who never did anything that wasn't custom made."

pleting the great composer's Mass in C Minor. Levin's new edition, commissioned by The Carnegie Hall Corporation through the generosity of The Maria and Robert A. Skirnick Fund for New Works, was a triumph in January, when it was premiered by the Carnegie Hall Festival Chorus and the Orchestra of St. Luke's under the baton of Helmuth Rilling.

For *Mozart Explored*, Levin says that his mandate was to present an overview of Mozart's chamber music, highlighting repertoire that usually receives less time in the limelight than, for example, the string quartets. Thus he is presenting repertoire in thematic concerts so that instead of doing all the piano trios or all the string quartets, "every concert in the series places the music in the context of the social relationships of Mozart's day," showcasing the kind of chamber music he wrote for different circumstances. For instance, one concert last October, *For Friends and Informal Gatherings*, featured music that Mozart wrote for personal friends, including the Duo for Violin and Viola in B-flat Major and the Trio for Clarinet, Viola, and Piano in E-flat Major.

The April 28 concert, *Amateurs and Virtuosi*, in which Levin will perform alongside pianist Malcolm Bilson, "reflects above all Mozart's association with his pupils," says Levin. "He taught, as most people did who were freelancers at the time, to enrich his income, and his primary pupils were the daughters of the well-to-do or linked to the aristocracy," such as Therese von Trattner for whom Mozart composed the Fantasia and Sonata in C Minor.

Next season's concerts in the series include a recital in December called *Indoor and Outdoor Entertainment*, which will feature Mozart's Suite from *The Marriage of Figaro*, arranged for wind ensemble by Johann Wendt, the Quintet for Piano and Winds in E-flat Major, and the Serenade for Winds in C Minor.

Levin believes that the 20th century "has produced a schism that is disastrous for the arts. With few exceptions, the gap between popular music

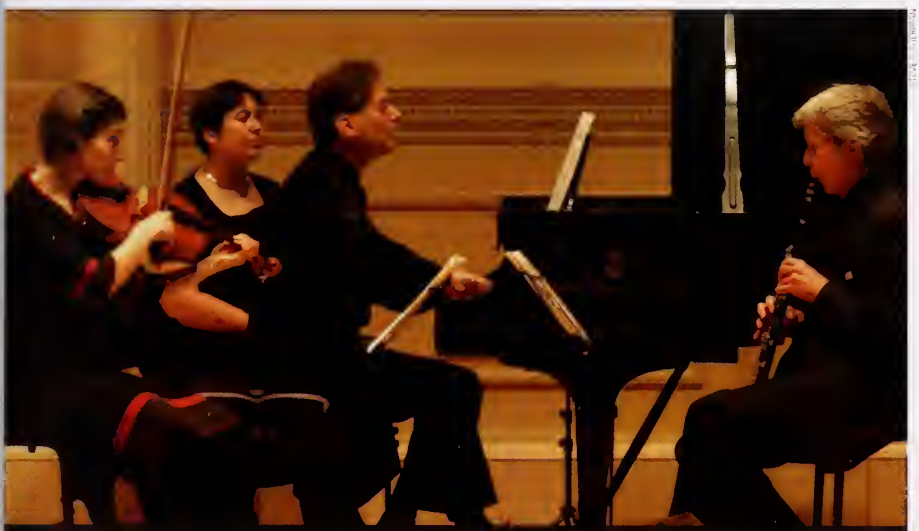
and art music at the present time is huge. And when classical artists do crossover albums they often become controversial in the view of certain people. So it's interesting to have a series of concerts that come from an era when music transcended social class; when folk and popular and art music coexisted and intermingled; and when performers and composers were one and the same. It was a much more volatile and universal kind of approach, and there is much in all of that we need to think about."

Two-and-a-half centuries after his birth, will Mozart ever go out of fashion? Levin replies that certain works have always hit high and low periods, such as the Mendelssohn piano concertos, which were much more popular 50 years ago than they are now. And while at times Mozart has been less in favor with critics or the public, musicians have always wanted to play him. "I don't think that's likely to change," says Levin.

And, he adds, Mozart's universality will make his music relevant for years to come: "I feel that the more one knows about music and life and human nature, the more one understands the uncanny way this man found the sound and tonal equivalence of our longings, our terrors, our laughter—our sinister as well as our lighter side."

Vivien Schweitzer has written for TimeOut, Newsday, *and the* Financial Times.

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Robert Levin (center) with violist Kim Kashkashian and clarinetist Richard Stoltzman



A Maestro Returns

David Robertson

Who can forget the drama surrounding David Robertson and the Saint Louis Symphony's last visit to Carnegie Hall? In February 2002 Maestro Robertson stepped in at the 11th hour to replace an ailing Hans Vonk and led the Saint Louis Symphony in an electrifying performance of music by Ravel, Debussy, and Hindemith.

On Saturday, April 16, he returns with the orchestra—this time as its Music Director Designate—in a program of American classics. Charles Ives is represented by the haunting *The Unanswered Question* and his Second Symphony; John Adams's *Century Rolls* will feature pianist Orli Shaham; and acting legend Paul Newman joins Robertson and the orchestra for a performance of Aaron Copland's majestic *Lincoln Portrait*.

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Remembering Marian Anderson



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Marian Anderson in 1921 in a photo inscribed to Mrs. J. Asbury

Marian Anderson will remain an icon in the story of music in this country, and so it seems particularly fitting to salute her on the 40th anniversary of her farewell recital at Carnegie Hall on April 18, 1965. After nearly 50 years of concertizing, the contralto bade goodbye to the public in the hall to which she had returned most often—54 times—since her first appearance in 1920.

Although Anderson thrilled audiences wherever she sang, racial barriers kept her out of a number of concert halls in the United States. Touring Europe in the 1930s, she found both wider acceptance and still greater success. Jean Sibelius wrote a song for her; impresario Sol Hurok managed her career. In 1939, Hurok failed to secure

Anderson a date at Constitution Hall in Washington, D.C., because of the hall's restrictions against non-white performers. He appealed to First Lady Eleanor Roosevelt. She responded by arranging a free Easter Sunday concert for Anderson in front of the Lincoln Memorial, attended by more than 75,000 people—black and white. Millions heard it live on the radio. The photo of Anderson singing in front of Lincoln's statue became a symbol of the early civil rights movement. Her gracious, dignified manner and her refusal to perform in segregated theaters, despite the high demand for her appearances, helped break racial barriers. Her Metropolitan Opera debut, in 1955—the first performance there by an African American—received one of the longest ovations in the Met's history. In 1960, Isaac Stern invited her to be one of the first board members of the Carnegie Hall Corporation, and she remained a trustee until her death in 1993 at the age of 96.

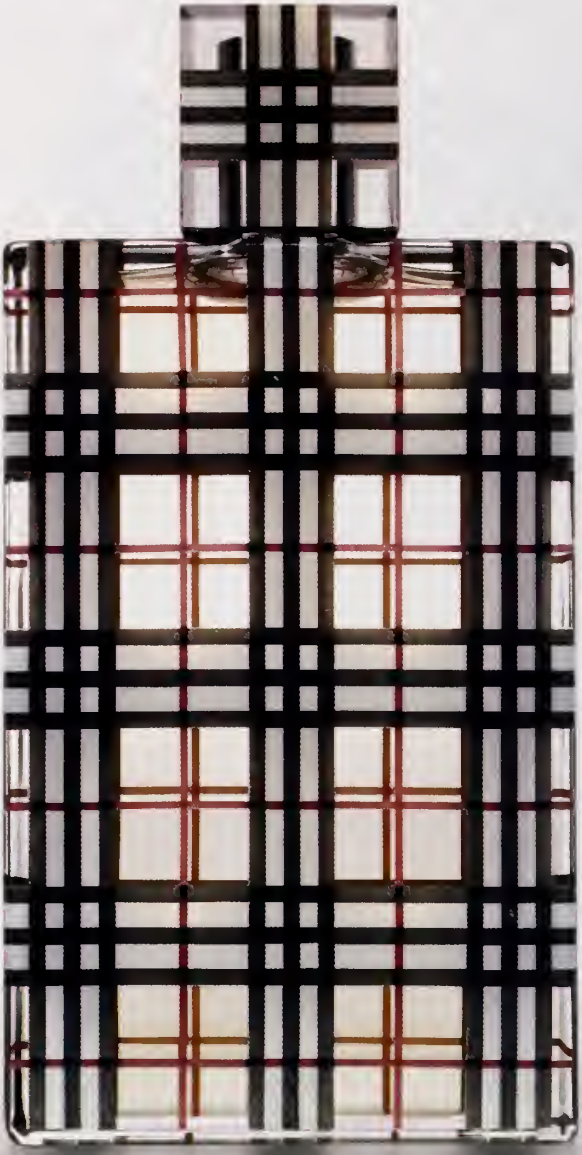
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Marian Anderson at Carnegie Hall, April 18, 1965

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DANIELPOUR *In the Arms of the Beloved*: Double Concerto for Violin, Violoncello, and Orchestra

Introduction: Moderato, un poco misterioso
Ritual dances: Con moto, un poco agitato
Cadenza — Dialogue: L'istesso tempo
Arietta: Adagio

Intermission

SIBELIUS Symphony No. 2 in D major, Op. 43

Allegretto
Tempo andante, ma rubato
Vivacissimo
Allegro moderato

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NOTES ON THE Program

BY J. DANIEL CAPECCHI

BÉLA BARTÓK *The Miraculous Mandarin Suite*

Born March 25, 1881, Nagyszentmiklós, Hungary
Died September 26, 1945, New York City

In May 1919, Béla Bartók and his family fled their home in Ráskokeresztur, a Budapest suburb. Hungary had fallen into political and social chaos following World War I and the ensuing collapse of the Austro-Hungarian monarchy.

During this violent and uncertain time, Bartók was finishing one of the early 20th century's most ferocious and provocative works, his ballet-pantomime, *The Miraculous Mandarin*, based on a play by Menyhért Lengyel. The plot is sexual and violent. A prostitute is coerced by three thugs to seduce men into her flat so they can be mugged.

Bartók knew the subject matter would challenge the public, but he did not expect the difficulties he faced. After completing the orchestration in 1924, he had to wait until 1926 for its first performance, in Cologne, Germany. After the premiere, the piece was banned by the Municipal Council for having "outraged the moral standards of the city." A similar reception followed in Budapest where, in 1931, the scheduled performance was canceled after official disapproval of a dress rehearsal.

Greatly frustrated by the difficulties in securing performances not only for *Mandarin* but also for his other two stage works, the opera *Bluebeard's Castle* and the ballet *The Wooden Prince*, Bartók never wrote for the stage again. However, he did not give up his desire for performances of the *Mandarin* music, which he felt was some of his best. In February 1927, Bartók finished an orchestral suite comprising the first two-thirds of the original score.

The action begins with an edgy urban soundscape — bustling strings, beeping flutes, honking trombones — that intensifies with the mounting layers of rhythmic patterns and irregularities. When the "noise" subsides, the thugs are introduced by rough violas, whose threatening poses overtake the orchestra and intimidate a solo clarinet, representing the prostitute, until it sings a sensuous call to lure men. The first "guest," introduced by sliding trombones and developed by the English horn, is promptly discarded in a flurry of trumpets, cymbals, and drums. Again the woman calls from her window, her voice colored by the addition of the piano. The younger second man appears, marked by a gentle oboe. He, too, is thrown out.

The woman returns to the window for a third time, calling desperately in a voice shuddering with piano and string embellishments. The mandarin's approach is heard through a disturbing and grotesque stereotype of Asian pentatonic scales played by the trombones and trumpets; he enters to powerful brass glissandi. The woman begins to dance hesitantly before the passion increases with colorful percussion and brass. The mandarin is overcome with passion: His emotions break open with crashing cymbals, screaming brass, and a trombone solo that ignites a charging orchestral fugue as he pursues the woman. The machinery of the orchestra crashes to a final halt upon her capture.

RICHARD DANIELPOUR *In the Arms of the Beloved:* Double Concerto for Violin, Violoncello, and Orchestra

Born January 28, 1956, New York City

"When you find yourself with the Beloved, embracing one breath,
In that moment you will find your true destiny."

—Jalal al-Din Rumi

Jalal al-Din Rumi, one of the greatest Persian poets, was born in 1204 in the city of Balkh, now located in Afghanistan. As a Sufi mystic, he sought a spiritual union with God, which he felt was most directly attained through an all-consuming love for another person, a Beloved in whose presence one witnesses *the* Beloved, or, the Divine.

Richard Danielpour, arguably one of the most insightful contemporary composers, was born in New York City in 1956. As the son of Iranian parents, he was exposed to the poetry of Rumi from an early age. The opportunity to use these poems as a compositional guide arose when Jaime Laredo and Sharon Robinson, both close friends of the composer, asked Danielpour to compose a double concerto for them to perform in celebration of their 25th wedding anniversary in 2001.

In the Arms of the Beloved was formally commissioned by the IRIS Chamber Orchestra of Germantown, Tennessee, and its founding music director, Michael Stern. The piece was premiered in 2002, and a recording of the double concerto performed by IRIS, Mr. Laredo, Ms. Robinson, and Mr. Stern was released by Arabesque in 2003.

For Danielpour, who is on the faculty of The Curtis Institute of Music, the connection between the verses and his musician friends was obvious: The arcing themes of transcendental love found in Rumi's poems were a perfect fit for a couple who, as the composer sees it, "are still very much in love ... the way it should be." Writing for their specific musical strengths, Danielpour used the fullness of Mr. Laredo's and Ms. Robinson's playing as inspiration to create a lush expressiveness.

Yet in the opening moments of the first movement, *Introduction: Moderato, un poco misterioso*, this expressiveness is held at bay by a simple motif: a descending minor third. This motif occurs throughout the movement, anchoring the shifting melodies and harmonies of the orchestra. The movement unfolds and develops over a sparse yet colorful background that moves fluidly throughout instrumental combinations: vibraphone, piano, and strings; brass and reeds; strings and bass clarinet; and so on. As it draws to a close, the more dance-like theme of the second movement is forecasted first by the oboe, then the flute, the solo cello, and, lastly, the horn returning to the first movement's atmosphere to rest.

This rest is cut short by the abrupt and passionate entrance of the second movement, *Ritual Dances: Con moto, un poco agitato.* Clanging horns and ringing chimes excite the orchestra, which solidifies into powerful parts that call back and forth before dispersing to make way for the soloists' rhythmic dances. Atop a constant pulse that moves through changing instrumental combinations spiked with outcroppings of percussion, the sharp theme is developed and intensified until the pulse disintegrates, magically leaving us alone with the soloists.

For Danielpour, the distance between composers of music and poetry is not great: "Poets and composers are very much alike in that composers wish

to hear poetry in their music and poets wish to hear music in their poetry." The third movement, *Cadenza — Dialogue*, resonates with unspoken verse. As the music is left alone with the soloists, the falling third motif from the first movement reappears. Interspersed in the dialogue are orchestral sighs that rise and fall in the soloists' silence, as if breathing for them. The breaths become increasingly dense and complex, climaxing with the shimmering rhythmic asymmetries and urgent clanging of the second movement before dispersing again as the final movement nears.

With lyrical themes from the solo violin answered by the cello, the last movement, *Arietta*, moves forth on a pulse similar to the second movement's, though without urgency. After a colorful orchestral "interlude" that simmers, occasionally boiling over, with an intense and focused passion, we are led back to that initial theme, which serenely closes the piece.

JEAN SIBELIUS Symphony No. 2 in D major, Op. 43

Born December 8,1865, Hämeenlinna, Finland
Died September 20, 1957, Järvenpää, Finland

Jean Sibelius gained some perspective when, in 1901, he took a "spring break" of sorts, trading winter in his native Finland for the more agreeable climes of the Italian coast. For years he had been active in a Finnish nationalist movement that rebelled against an increasingly oppressive Russian occupation, writing works that excited and emboldened his countrymen. Coming on the heels of his successful Symphony No. 1, Sibelius' contributions to Finnish artistic life were now beginning to reach beyond his homeland. It was time for him to see the world.

The opportunity was arranged by Axel Carpelan, a self-made man-about-town and ardent Finnish nationalist who believed a second symphony was not only an artistic interest, but also a national one. He worked tirelessly to channel the favor of influential Finnish patriots toward Sibelius.

The composer and his family spent the winter of 1900–01 in Rapallo, a seaside town south of Milan. There Sibelius wrote sketches for various tone poems, which he planned to join into a single work, *Festival: Four Tone Poems for Orchestra*.

Yet, back in the Finland, he realized that these sketches contained significant components for a second symphony. He completed work on the symphony by March 1902, and its premiere that same month was enthusiastically received in Helsinki.

The structure of the first movement, *Allegretto*, is perhaps the most original element of the symphony. Sibelius highly prized organization in his music, though he was not afraid to challenge the norm. In this first movement, he turns the traditional sonata form inside out. Rather than clearly stating a theme, developing it, and returning to the theme, the opening moments here are a flotilla of fragmentary themes, some more interconnected than others, and it is in the development that they reach maturity, only to break up again at the movement's end.

It all begins with a repeated series of ascending chords that glide effortlessly forward and over which sounds a "chirpy" theme in the woodwinds, which is dovetailed into a more somber and rhythmically settled theme in the horns. This progression is repeated before it leaves to make room for a parade of new themes, the last being a

sequence of five pizzicato quarter-notes that lead us back to the original chordal series and then to the most unifying of themes, first heard here in the woodwinds: a strong, sustained note that soars over the orchestra before wavering repeatedly and then dramatically falling a perfect fifth, resolving dominant to tonic. This theme, occurring multiple times in various keys before decisively concluding in D major, acts like scaffolding within the movement, holding up various thematic fruitions and combinations in its structure.

Pizzicato strings open the second movement, *Tempo andante, ma rubato*, carving long phrases that defy their prescribed 3/8 meter. It is only after the theme enters in the English horn that the triple pulse of the 3/8 time signature is illuminated, seemingly backlit by the theme's contrasting duple sense. Before long, this dark calm is disturbed by insistent strings, which push themselves and the movement into a fury that collapses under its own exertion. This cycle is reborn in various guises and configurations until meeting a disturbing and increasingly jagged, broken end.

From the ashes of the collapsed second movement spring the manic strings of the third, *Vivacissimo*. Again an elevated theme juxtaposes the rhythmic river beneath it, and again tension builds. Here there is no crash, but rather a sudden dissipation into which enters a solo oboe theme with repeated notes typical of Sibelius. Without warning the torrent returns, and abruptly it is absorbed completely by the oboe's theme, more assured than before and with a momentum that carries us swiftly and directly into the fourth movement, *Finale: Allegro moderato*.

The bold and uplifting introductory theme, with its two sets of ascending triads over the rolling timpani and regal brass, increases its dramatic elevation with every occurrence until it reaches an intriguing and melancholic ostinato line in the strings. According to Sibelius' biographer Erik Tawaststjerna, this sad theme represents Sibelius' sister-in-law who had recently taken her own life. When it returns for the second time, catching the entire orchestra in a swirling storm, it ushers in a dramatic, enveloping conclusion.

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MEET THE Artists

MICHAEL STERN

Recognized as one of the most dynamic American conductors of his generation, Michael Stern was recently named music director of the Kansas City Symphony. He is also the founding music director of the IRIS Chamber Orchestra, which is in its fifth season. The orchestra has been unanimously heralded for its varied programming, with special emphasis on American contemporary music, and for its acclaimed recordings on the Naxos and Arabesque labels. Dedicated to revitalizing all aspects of the concert experience, IRIS has embraced as a central part of its mission a deep commitment to furthering American composers, and has commissioned works by Stephen Hartke, Richard Danielpour, Edgar Meyer, Jonathan Leshnoff, and Ellen Taaffe Zwilich, among others.

In 2000 Mr. Stern concluded his tenure as chief conductor of Germany's Saarbrücken Radio Symphony Orchestra. The first American chief conductor in the orchestra's history, he was offered the post almost immediately after making his debut there in March 1996. In addition to their work in concert, for broadcast, and on tour, he and the orchestra made recordings that include Henry Cowell's works and the music of Charles Ives, including a live performance of the "Universe" Symphony and the first recording of the reconstructed "Emerson" piano concerto.

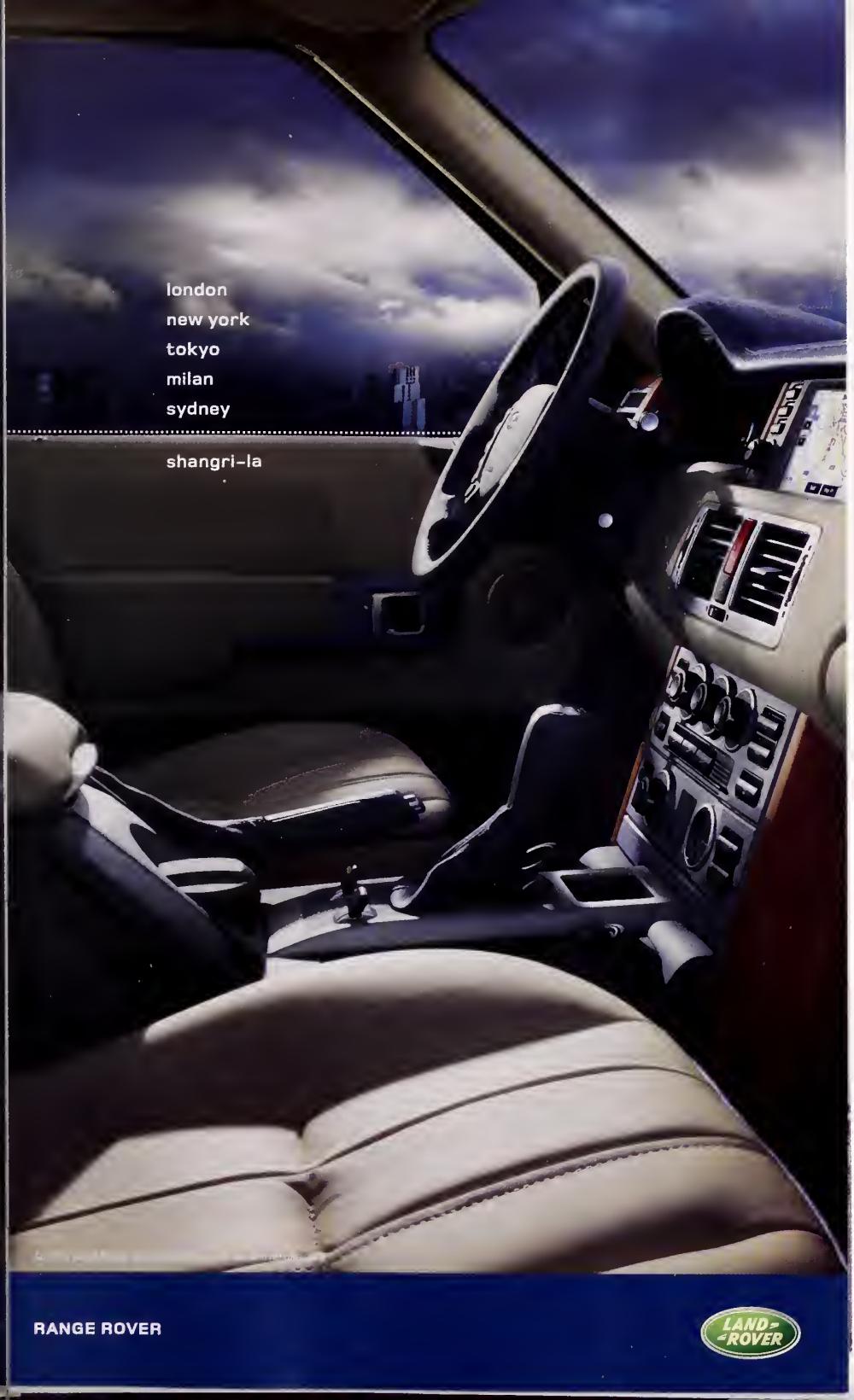
In September 1991 he was appointed permanent guest conductor of the Orchestre National de Lyon in France, a position that he held for four years. He has also appeared with the national orchestras of Paris, Bordeaux, Lille, and Toulouse. Elsewhere, Mr. Stern has led such orchestras as the Royal Stockholm Philharmonic, Oslo Philharmonic, Bergen Symphony, Beethovenhalle Orchestra in Bonn, Deutsche Symphoniker in Berlin, Budapest Radio Symphony Orchestra, Israel Philharmonic, Moscow Philharmonic, Helsinki Philharmonic, Bavarian Radio Symphony Orchestra in Munich, and Chamber Orchestra of Lausanne. He has appeared with the London Symphony, London Philharmonic, BBC Symphony (London), and English Chamber Orchestra.

In the Far East, Mr. Stern has appeared with such orchestras as the National Symphony of Taiwan, Singapore Symphony, and Tokyo's NHK Symphony, and in September 2001 he led the Vienna Radio Symphony on a tour of China.

He has also been a frequent guest conductor of the Tonhalle Orchestra in Zurich, with which he has recorded for Denon Records, including works by Stravinsky and Prokofiev's Violin Concertos Nos. 1 and 2 with Boris Belkin. He and Mr. Belkin have also recorded works by Tchaikovsky and Dvořák with the London Philharmonic.

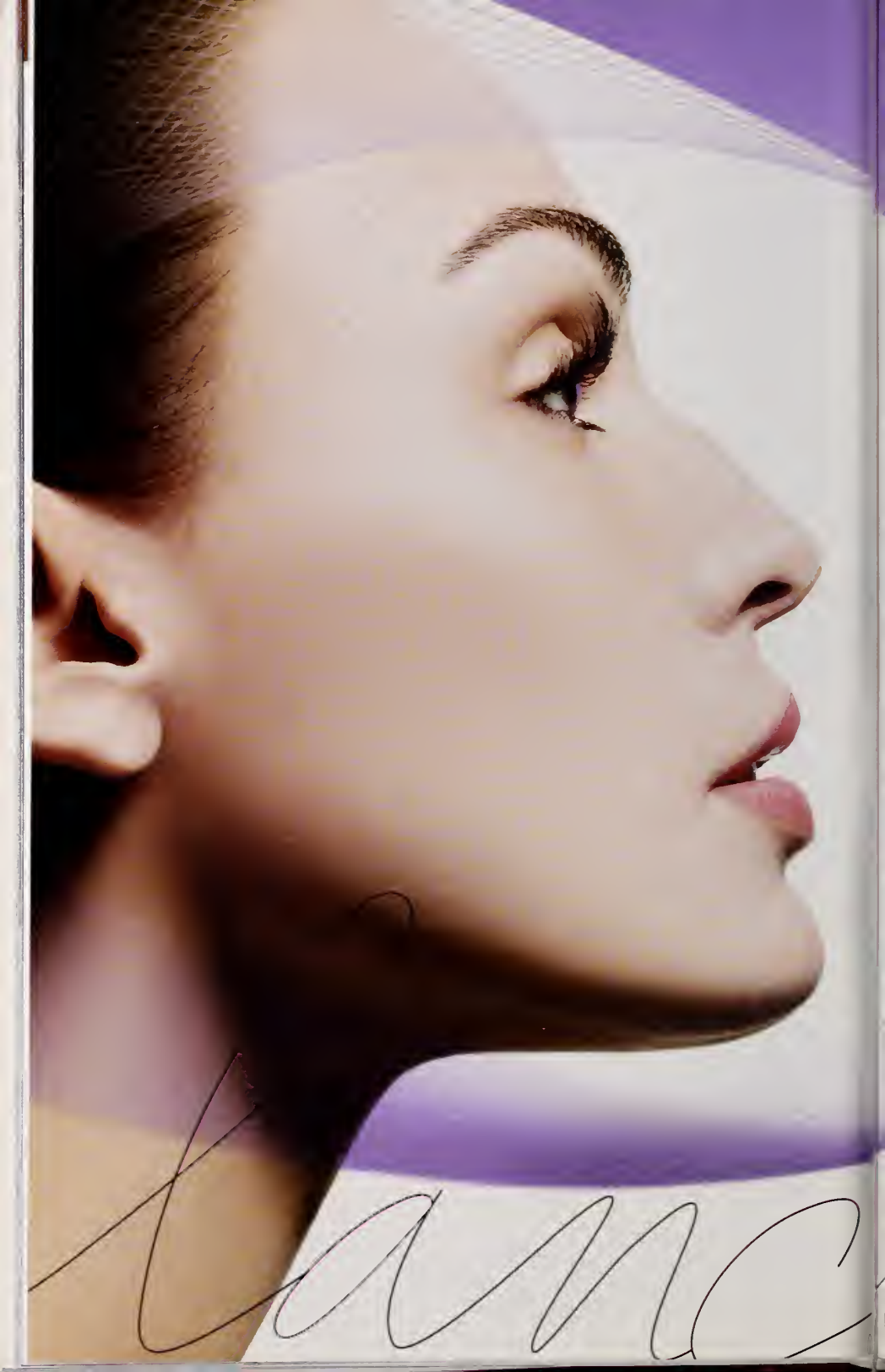
In North America he has conducted the New York Philharmonic; Chicago, Cincinnati, and Montreal symphony orchestras; Philadelphia Orchestra; Pittsburgh, Saint Louis, Atlanta, Houston, Baltimore, Toronto, Indianapolis, and National symphonies; and the National Arts Centre Orchestra in Ottawa, among many others. He also appears regularly at the Aspen Music Festival and has served on the faculty of the American Academy of Conducting at Aspen. From 1986–91 Mr. Stern was the assistant conductor of the Cleveland Orchestra. In September 1986 he made his New York Philharmonic debut as one of three conductors invited by Leonard Bernstein to participate in a conducting workshop that culminated in two concerts at Avery Fisher Hall.

Mr. Stern received his degree from The Curtis Institute of Music in Philadelphia, where his major teacher was the noted conductor and scholar Max Rudolf (whose famous textbook, *The Grammar of Conducting*, Mr. Stern co-edited for its third edition). He has also edited a new volume of Rudolf's collected writings and correspondence (Pendragon Press). His studies have included two summers at the Pierre Monteux Memorial School in Hancock, Me., under the tutelage of Charles Bruck. Born in 1959, Mr. Stern is also a graduate of Harvard University, where he earned a degree in American history in 1981.



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JAIME LAREDO

For more than 40 years in front of the public, Jaime Laredo has excelled as a soloist, conductor, recitalist, and chamber musician. Since his orchestral debut at age 11 with the San Francisco Symphony, he has won the admiration and respect of audiences, critics, and fellow musicians with his passionate and polished performances. His education and development were greatly influenced by private coaching with such musicians as Josef Gingold, Pablo Casals, Ivan Galamian, and George Szell. At age 17 Mr. Laredo won the prestigious Queen Elisabeth Competition of Belgium, launching his rise to international prominence.

As he has done for the past 26 years, Mr. Laredo continues this season to interweave solo and conducting dates with the dense chamber music schedule of the Kalichstein-Laredo-Robinson Trio, winner of *Musical America*'s Ensemble of the Year 2002. With his wife, cellist Sharon Robinson, Mr. Laredo also performs and records extensively.

Mr. Laredo is in demand worldwide as a conductor. He has been music director of the Vermont Symphony Orchestra since 1999; he recently led the orchestra, as conductor and soloist, in a tour of the state. He is also the artistic director of the Brandenburg Ensemble. His guest engagements included a summer 2004 return to the Los Angeles Philharmonic as conductor and soloist, helping to inaugurate the new shell.

In past seasons he has appeared with all of America's major orchestras — including Boston, Chicago, Cleveland, New York, and Philadelphia — with such conductors as Barenboim, Mehta, Ozawa, Slatkin, and Colin Davis, and great conductors of the past, including Ormandy, Leinsdorf, Stokowski, and Szell. Mr. Laredo has also performed as soloist and/or conductor with the London Symphony, BBC Symphony, English Chamber Orchestra, Academy of St. Martin-in-the-Fields, Royal Philharmonic, and Scottish Chamber Orchestra.

Mr. Laredo has recorded close to 100 CDs on labels including CBS, RCA, Arabesque Recordings, Audiophile Dorian, Sony Classical, and Koch International. He has received the Deutsche Schallplatten prize and seven Grammy nominations. He won the Grammy Award for a CD of Brahms piano quartets, performed with his frequent chamber music collaborators Emanuel Ax, Isaac Stern, and Yo-Yo Ma.

In summer 2003 Arabesque released the premiere recording of Richard Danielpour's *In the Arms of the Beloved* paired with his piano trio *A Child's Reliquary*, written for and performed by the Kalichstein-Laredo-Robinson Trio.

As artistic director of New York's renowned Chamber Music at the Y series, Mr. Laredo has created an important forum for chamber music performances that has developed a devoted following. His stewardships of the annual New York String Orchestra Seminar at Carnegie Hall and International Violin Competition of Indianapolis have become beloved educational pillars of the string community.

A principal figure at the Marlboro Music Festival in years past and more recently with the Aspen Music Festival, he is actively involved at Tanglewood, Ravinia, Mostly Mozart, and the Hollywood Bowl, as well as festivals worldwide. He is on the faculty of The Curtis Institute of Music, of which he is an alumnus.

Born in Bolivia, Mr. Laredo, together with Ms. Robinson, resides in Vermont.

SHARON ROBINSON

Winner of the Avery Fisher Recital Award and the Piatigorsky Memorial Award, and a Grammy nominee, Sharon Robinson is recognized worldwide as a brilliant artist and one of the outstanding musicians of our time. She performs as a recitalist, soloist with orchestra, and member of the renowned Kalichstein-Laredo-Robinson Trio, and critics, audiences, and fellow musicians worldwide respond to what the *New York Times* called an artistic personality that vitalizes everything she plays.

Her guest appearances with orchestra include the National Symphony, Philadelphia, and Minnesota orchestras; Los Angeles Philharmonic; Boston, Baltimore, Dallas, Houston, Pittsburgh, Saint Louis, and San Francisco symphonies; and in Europe, the London Symphony, Helsinki Philharmonic, Zurich's Tonhalle Orchestra, and the English, Scottish, and Franz Liszt chamber orchestras.

With her husband, violinist and conductor Jaime Laredo, Ms. Robinson also performs and records extensively. They are co-artistic directors of the Hudson Valley Chamber Music Circle, the annual summer series at Bard College in Annandale-on-Hudson, N.Y.

Ms. Robinson's festival engagements have included Spoleto, Mostly Mozart, Aspen, London's South Bank, Madeira, Granada, Edinburgh, and Prague's Autumn Festival, where she performed the Dvořák Cello Concerto at the famous Dvořák Hall.

Born into a musical family (her father was a bass player, her mother a violinist, and all her siblings are string players), Ms. Robinson gave her first concert when she was seven and has since received numerous honors and awards, including the Pro Musicis International Award and the Leventritt Award. As a winner of the Avery Fisher Recital Award, Ms. Robinson appeared on Lincoln Center's Great Performers series, giving the premiere of Ned Rorem's *After Reading Shakespeare*, which she commissioned and later performed on *The Dick Cavett Show*. Ms. Robinson's connections with today's composers have led to numerous commissions for solo and chamber works, as well as concertos from Leon Kirchner, Arvo Pärt, Stanley Silverman, Ellen Taaffe Zwilich, David Ott, Katherine Hoover, and Richard Danielpour.

Renowned for her chamber music performances, Ms. Robinson co-founded the Kalichstein-Laredo-Robinson Trio 27 years ago and has collaborated with Rudolf Serkin and Alexander Schneider at the Marlboro Music Festival, Leon Fleisher, Rudolf Firkušný, Yo-Yo Ma, Eugene Istomin, Itzhak Perlman, Jean-Pierre Rampal, Mstislav Rostropovich, Isaac Stern, Pinchas Zukerman, and the Emerson, Guarneri, Miami, Juilliard, Orion, and Tokyo string quartets. The trio has performed the complete Beethoven and Shostakovich piano trios at New York's 92nd Street Y, where it performs annually. *Musical America* named the Kalichstein-Laredo-Robinson Trio the 2002 Ensemble of the Year.

Ms. Robinson's CDs include the Vivaldi cello sonatas on Vox and, on Grenadilla, solo works by Debussy, Fauré, and Rorem. For Arabesque, the trio has recorded chamber works of Ravel, *Legacies* (a disc of commissioned works), the complete piano trios and sonatas by Shostakovich, an all-Beethoven project (two two-CD volumes), and Danielpour's *In the Arms of the Beloved*. It has also recorded the complete piano trios of Brahms and Mendelssohn for Vox and the Beethoven Triple Concerto for Chandos. Additionally, Arabesque

released *Conversations*, a Laredo/Robinson CD.

Ms. Robinson received a Grammy nomination for a recording of two Brahms sextets with Isaac Stern, Cho-Liang Lin, Jaime Laredo, Michael Tree, and Yo-Yo Ma. To celebrate Schubert's anniversary, that same ensemble (minus Mr. Tree) recorded Schubert's Cello Quintet for Sony. In 2002 Koch International released an all-Zwilich concerto CD, including a double concerto written for Robinson and Laredo, and a triple concerto written for the trio.

RICHARD DANIELPOUR

Grammy Award-winning composer Richard Danielpour has established himself as one of the most gifted and sought-after composers of his generation. His music has attracted an illustrious array of champions, and, as a devoted mentor and educator, he has also had a significant impact on the younger generation of composers. His music has been commissioned by the New York Philharmonic, Philadelphia, and Stuttgart Radio orchestras; Orchestre National de France; Chamber Music Society of Lincoln Center; Santa Fe Chamber Music Festival; and San Francisco, Pittsburgh, National, and Baltimore symphony orchestras. His work has been championed by Yo-Yo Ma, Jessye Norman, Dawn Upshaw, Emanuel Ax, Frederica von Stade, Thomas Hampson, Gary Graffman, the Kalichstein-Laredo-Robinson Trio, the Guarneri, Emerson, and American String Quartets, and the New York City and Pacific Northwest Ballets. With Nobel laureate Toni Morrison, he is working on *Margaret Garner*, his first opera, premiering May 2005.

Dr. Danielpour has received a Lifetime Achievement Award and Charles Ives Fellowship from the American Academy of Arts & Letters, a Guggenheim Award, Bearns Prize from Columbia University, and grants and residencies from the Barlow Foundation, MacDowell Colony, Yaddo, Copland House, and the American Academy in Rome. In fall 2002, he became one of the first recipients of a coveted Alberto Vilar Fellowship and Residency at the American Academy in Berlin. His music can be heard on Sony, Reference Recordings, Delos, Koch, Harmonia Mundi, and New World. Dr. Danielpour is on the faculty of both The Curtis Institute of Music and Manhattan School of Music.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, *President/Director*

The Curtis Institute of Music is widely considered one of the most prestigious conservatories in the world. When Mary Louise Curtis Bok first opened the doors in 1924, her mission was "to train exceptionally gifted young musicians for careers as performing artists on the highest professional level." Today, Curtis follows the same principles set forth by Mrs. Bok: enrollment is intentionally kept small to provide a highly personalized education, the cornerstone of which is one-on-one study with some of today's leading musical artists; and all students receive full-tuition scholarships based on merit, ensuring that talent is the sole consideration for admission.

Students may pursue a diploma or bachelor of music degree. Vocal students may also pursue a master of music degree or professional studies certificate. Currently 158 students from the United States and 18 foreign countries study with Curtis' celebrated 88-member faculty, which includes Richard Daniel-

pour, Leon Fleisher, Pamela Frank, Mikael Eliasen, Gary Graffman, Jennifer Higdon, Ida Kavafian, Jaime Laredo, Seymour Lipkin, Edgar Meyer, Otto-Werner Mueller, Ned Rorem, Aaron Rosand, Joseph Silverstein, Ignat Solzhenitsyn, members of the Guarneri Quartet, and many of the principal players of the Philadelphia Orchestra.

In keeping with Curtis's philosophy that students "learn most by doing," the Institute offers more than 100 public performances a year, including orchestra concerts, operas, and solo and chamber music recitals. The Curtis Symphony Orchestra is composed of more than 100 players ages 14 to 26 and is under the direction of Otto-Werner Mueller, head of the Curtis conducting department, and David Hayes, music director of the Philadelphia Singers and a member of the Philadelphia Orchestra's conducting staff. Under these conductors and distinguished guests, the students rehearse major repertoire for concerts and as preparation for auditions and careers. The Curtis Opera Theat[re], headed by Mikael Eliasen, is the p[er]forming entity of the Curtis vocal stu[dies] department, with approximately [100] singers between the ages of 18 and 2[6]. Enrollment is kept small to insure ind[ivi]dual attention for all vocal students.

The merit of Curtis' approach to music training is evident in the depth an[d] breadth of quality found in alumni wh[o] have made musical history. Notable alum[ni] include Samuel Barber, Leonar[d] Bernstein, Richard Goode, Gian Carl[o] Menotti, Anna Moffo, Ned Rorem, Pete[r] Serkin, and Benita Valente, and recen[t] graduates Juan Diego Flórez, Hilar[y] Hahn, Lang Lang, John Relyea, Rina[t] Shaham, and Ignat Solzhenitsyn. Curti[s] alumni can be found in every majo[r] orchestra and opera company around th[e] world. Eighteen percent of the principa[l] chairs in America's leading orchestras an[d] music directorships of three major orches[-] tras are held by Curtis-trained musicians and more than 40 alumni have performe[d] with the Metropolitan Opera.

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Fora Baltacıgil#
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Huldah Bender Kerner, M.D., Fellowship
Maron Khoury
Charles M. Kanev Memorial Fellowship
Nadia Christina Kyne
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Yoobin Son
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Cyrus H.K. Curtis Fellowship
Alexandra Sophia Lambertson
Mary Louise Curtis Bok Fellowship
Timothy Sawyier
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Anna Steltenpohl
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Alexander Bedenko
Felix Meyer Fellowship
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Louisa Knapp Curtis Fellowship
Han Yo Son
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Andrew Miyake Cuneo
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Ryan Stewart
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Lester Henry Grundy Fellowship
Christopher Konfirst
Robert Ehrman Fellowship
Rachel Serber
Louisa Knapp Curtis Fellowship
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Shachar Israel
Ralph & Suzanne Roberts Fellowship
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Bass Trombone
Cyrus H.K. Curtis Fellowship

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Dr. Bong S. Lee Fellowship
Seth Horner#
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Gabe Globus-Hoenich
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* Concertmaster
** Principal Second Violin
\+ Principal Viola
++ Principal Violoncello
\# on leave of absence

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The principal chairs of the Violin, Viola, Violoncello, Double Bass, Flute, Clarinet, Bassoon, Horn, Trumpet, and Timpani and Percussion sections have been endowed by a gift from the family foundation of William M. Hollis Jr. and Andrea M.Baldeck, M.D.

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Oboes
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Jazz at Carnegie Hall



Rufus Reid (left) offers advice to Aaron Mitter at last year's Carnegie Hall Workshop for Jazz Ensembles.

Young jazz artists have never had it so good. This month The Weill Music Institute brings jazz legend Dave Douglas, trumpeter and composer extraordinaire—alongside such luminaries as pianist Marilyn Crispell, bassist Greg Cohen, and drummer Andrew Cyrille—to lead the third annual Workshop for Jazz Ensembles. For three lucky ensembles, selected by tape audition, there will be a five-day whirlwind of workshops, rehearsals, and panel discussions.

Hear tomorrow's jazz stars today: Matt Small's Chamber Ensemble from San Francisco, Zach Brock and the Coffee Achievers from Chicago/New York City, and the Rodolfo Zuniga Quintet from Miami. Each ensemble will perform, with special guest appearances by Douglas, Crispell, Cohen, and Cyrille, in a final performance at Zankel Hall on April 18 at 7:30 p.m.

To audit this workshop please contact The Weill Music Institute at 212-903-9741 or send an e-mail to ptw@weillmusicinstitute.org. To receive further information about Professional Training Workshops, go to www.weillmusicinstitute.org/workshops.

A selection of jazz CDs are now available at the Shop at Carnegie Hall. Call 212-903-9610 for more information.

April

FRIDAY 4/1

8 PM/Stern

THE NEW YORK POPS

Skitch Henderson, Founder and Music Director
Rob Fisher, Guest Conductor
Catherine Wilson, Piano

FRANK LOESSER: THE MOST HAPPY FELLA

Sponsored by Aon Risk Services.

This presentation is made possible by a generous grant from The Alice Tully Foundation.

7:30 PM/Weill

NICOLE HEASTON, Soprano
LINDA JONES, Piano

Works by Rossini, Bellini, Donizettti, Wolf, Handel, Liszt, Gershwin, and Kern

The Distinctive Debuts series is made possible, in part, by an endowment fund for the presentation of young artists generously provided by The Lizabeth and Frank Newman Charitable Foundation.

Additional endowment support for international outreach has been provided by the Stavros S. Niarchos Foundation.

SATURDAY 4/2

8 PM/Stern

AMERICAN YOUTH SYMPHONY

Alexander Treger, Music Director and Conductor
Yundi Li, Piano

AUERBACH *Dreams and Whispers of Poseidon* (NY Premiere)
CHOPIN Piano Concerto No. 1
TCHAIKOVSKY Symphony No. 5

Presented by the American Youth Symphony in partnership with Carnegie Hall.

SUNDAY 4/3

2 PM/Stern

NEW ENGLAND SYMPHONIC ENSEMBLE
Lahonda Sharp, Mary Alice Stollak, Conductors
Works by Mozart, Bizet, Humperdinck, and Burge

ENSEMBLE SPOTLIGHT SERIES
Stephen F. Austin High School Orchestra
Carolyn Vandiver, Conductor

Presented by MidAmerica Productions.

8:30 PM/Stern

NATIONAL CHILDREN'S CHOIR
Henry Leck, Conductor
Works by Bach, Leck, and others

NATIONAL YOUTH CHOIR
Andre Thomas, Conductor
Works by Handel, Thomas, Hogan, and Ames

Presented by Field Studies International.

MONDAY 4/4

8 PM/Stern

KIROV ORCHESTRA

Valery Gergiev, Music Director and Conductor
Yefim Bronfman, Piano

SIBELIUS Symphony No. 7
PROKOFIEV Piano Concerto No. 1
TCHAIKOVSKY *Francesca da Rimini*
MUSSORGSKY *Pictures at an Exhibition* (orch. Ravel)

Sponsored by CB Richard Ellis.

TUESDAY 4/5

8 PM/Stern

KIROV ORCHESTRA

Valery Gergiev, Music Director and Conductor
Leonidas Kavakos, Violin

RIMSKY-KORSAKOV *Capriccio espagnol*
PROKOFIEV Symphony No. 2
SIBELIUS Violin Concerto
BORODIN Symphony No. 2

Sponsored by Yoko Nagae Ceschina

7:30 PM/Zankel

EMERSON STRING QUARTET

MENDELSSOHN String Quartet No. 4; Andante sostenuto and Variations for String Quartet, Op. 81, No. 1; Scherzo for String Quartet, Op. 81, No. 2
SCHUBERT String Quartet, D.887

Sponsored by United Technologies Corporation.

WEDNESDAY 4/6

8 PM/Stern

KIROV ORCHESTRA

Valery Gergiev, Music Director and Conductor
Irina Mataeva, Soprano
Olga Borodina, Mezzo-Soprano
The Riverside Choral Society
Patrick Gardner, Director
Russian Chamber Chorus of New York
Nikolai Kachanov, Artistic Director

MAHLER Symphony No. 2, "Resurrection"

Sponsored by Ernst & Young LLP.

This concert is made possible, in part, by an endowment fund for choral music established by S. Donald Sussman in memory of Judith Arron and Robert Shaw.

8:30 PM/Zankel

GREG OSBY FOUR

Presented by Carnegie Hall in partnership with Festival Productions.

THURSDAY 4/7

8 PM/Stern

OPERA ORCHESTRA OF NEW YORK
Eve Queler, Music Director and Conductor
Soloists: Eglise Gutierrez, Stephanie Blythe, Kate Aldrich, Massimo Giordano, and John Relyea
THOMAS *Mignon*

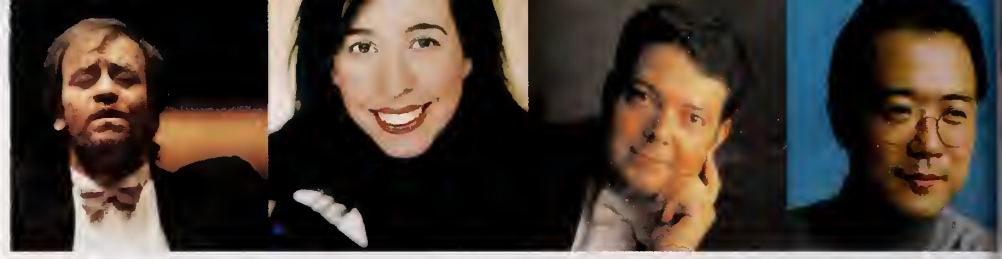
Presented by Opera Orchestra of New York.

7:30 PM/Zankel

ANGELA HEWITT, Piano

BACH Chromatic Fantasia and Fugue, BWV 903; French Overture, BWV 831
COUPERIN *Treizième ordre*
RAVEL *Le Tombeau de Couperin*

French artists and programs are supported by The Florence Gould Foundation.



▶ VALERY GERGIEV 4/4, 5, & 6 • ANGELA HEWITT 4/7 • ANDREW LITTON 4/8 & 9 • YO-YO MA 4/10

FRIDAY 4/8

8 PM/Stern

DALLAS SYMPHONY ORCHESTRA

Andrew Litton, Music Director and Conductor
Heidi Grant Murphy, Soprano
Andrew Skoog, Tenor
Richard Zeller, Baritone
Dallas Symphony Chorus
David Davidson, Director
Children's Chorus of Greater Dallas
Cynthia Nott, Director

R. STRAUSS *Also sprach Zarathustra*
ORFF *Carmina burana*

KPMG LLP is the proud sponsor of this performance and the Great American Orchestras II series.

This concert is made possible, in part, by an endowment fund for choral music established by S. Donald Sussman in memory of Judith Arron and Robert Shaw.

The Dallas Symphony Orchestra gratefully acknowledges the support of Citigroup in the presentation of this concert.

7:30 PM/Weill

PETERSEN QUARTET

PROKOFIEV String Quartet No. 2
KRENEK String Quartet No. 7
DVOŘÁK String Quartet No. 12, "American"

SATURDAY 4/9

2 PM/Stern

CARNEGIE HALL FAMILY CONCERT: DALLAS SYMPHONY ORCHESTRA

Andrew Litton, Music Director and Conductor

Works by Sibelius, Verdi, Smetana, Strauss, Wagner, Dvořák, Falla, Borodin, and Tchaikovsky

Family Concerts are sponsored by Bank of America.

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Programs of The Weill Music Institute at Carnegie Hall are generously supported by the City of New York: Michael R. Bloomberg, Mayor; Kate D. Levin, Commissioner, Department of Cultural Affairs; and Gifford Miller, Speaker, New York City Council.

8 PM/Stern

ORPHEUS
Barbara Bonney, Soprano
MOZART Symphony No. 29
HAYDN *Berenice, che fai,* Hob. XXIVa:10
BARBER *Knoxville: Summer of 1915*
ADAMS Chamber Symphony

Presented by Orpheus in Partnership with Carnegie Hall.

7:30 PM/Zankel

BRENTANO STRING QUARTET

Elizabeth Keusch, Soprano

ADOLPHE *Oh Gesualdo, Divine Tormenter!* (NY Premiere)
SCHOENBERG String Quartet No. 2
BEETHOVEN String Quartet in A Minor, Op. 132

This concert is made possible, in part, by an endowment fund for young artists established by Mr. and Mrs. Anthony B. Evnin and the A. E. Charitable Foundation.

SUNDAY 4/10

2 PM/Stern

CARNEGIE HALL FAMILY CONCERT: YO-YO MA & THE SILK ROAD ENSEMBLE

Family Concerts are sponsored by Bank of America

Carnegie Hall Family Concerts are made possible, in part, by generous endowment gifts from Mr. and Mrs. Lester S. Morse, Jr., and the Henry and Lucy Moses Fund, with additional support provided by the Lemberg Foundation, Belle and Murray L. Nathan, and Joan and Joel Smilow.

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SUNDAY 4/10

8 PM/Stern

YO-YO MA, Cello & THE SILK ROAD ENSEMBLE

KALHOR *Mountains Are Far Away* (arr. Ljova)
JIPING *Sacred Cloud Music; Summer in the High Grassland*
LIN *The Battle Remembered*
Armenian Folk Songs, *Azeri Suite*
DAS *Tarang*
ALI-ZADEH *Mugam Sayagi; Music of the Roma*
PERAPASKERO *Turceasca* (arr. Osvaldo Golijov and Ljova)

7:30 PM/Zankel

Perspectives: Michael Tilson Thomas

MAKING MUSIC: MICHAEL TILSON THOMAS

Michael Tilson Thomas, Piano
Joshua Hopkins, Baritone
Paula Robison, Flute
Nancy Zeltsman, Marimba
Jack Van Geem, Marimba
Charles Settle, Marimba
Rhett Del Campo, Marimba
Marc Damoulakis, Percussion
Alex Orfaly, Percussion
Erin Keefe, Violin • Sharon Roffman, Violin • Hsin-Yun Huang, Viola • Mike Block, Cello • William N. Farrington, Bass • Remaining artists to be announced
Ara Guzelimian, Series Moderator

ALL–TILSON THOMAS PROGRAM
Notturno (World Premiere); *Rilke Songs* (World Premiere); *Tea with Maggie* (World Premiere); *Island Music*

Perspectives: Michael Tilson Thomas is funded, in part, by the National Endowment for the Arts.

For the complete performance schedule and to purchase tickets, call CarnegieCharge at 212-247-7800 or visit www.carnegiehall.org.

Concerts listed in shaded boxes are Carnegie Hall Presentations. Programs and artists are subject to change.



EVGENY KISSIN 4/11 • JOHN WILLIAMS 4/11 • VIKTORIA MULLOVA 4/15 • KRYSTIAN ZIMERMAN 4/18

MONDAY 4/11

8 PM/Stern

EVGENY KISSIN, Piano

CHOPIN Polonaise in C-sharp Minor, Op. 26, No. 1; Polonaise in E-flat Minor, Op. 26, No. 2; Impromptu in A-flat Major, Op. 29; Impromptu in F-sharp Major, Op. 36; Impromptu in G-flat Major, Op. 51; Fantaisie-impromptu in C-sharp Minor, Op. 66; Polonaise in C Minor, Op. 40, No. 2; Polonaise in A-flat Major, Op. 53
MEDTNER *Sonata Reminiscenza* in A Minor, Op. 38, No. 1
STRAVINSKY *Pétrouchka* Suite

Sponsored by The Citigroup Private Bank

7:30 PM/Zankel

JOHN WILLIAMS, Guitar

WILLIAMS *From a Bird*
ALBENIZ "Mallorca," Op. 202 (transcr. John Williams)
SCULTHORPE "Djilile"
DOMENICONI "Koyunbaba"
FIGUEREDO Pasaje "Los cuajaritos"
CANÓNICO "El totumo"
CARILLO "Como llora una estrella"
LOPEZ "Las perdices"
LAURO "Angostura"; Romanza; "Seis por derecho"
FERNÁNDEZ "El diablo suelto"
SOJO "Salve"
MANGORÉ "La catedral," "La última canción," "Julia Florida"

TUESDAY 4/12

8 PM/Stern

THE PHILADELPHIA ORCHESTRA

Charles Dutoit, Conductor
Martha Argerich, Piano
FAURÉ *Pelléas et Mélisande* Suite
MACMILLAN Symphony No. 3 (NY Premiere)
BEETHOVEN Piano Concerto No. 1

French artists and programs are supported by The Florence Gould Foundation

WEDNESDAY 4/13

8 PM/Stern

DRESDEN STAATSKAPELLE

Myung-Whun Chung, Conductor
Emanuel Ax, Piano
ALL-BRAHMS PROGRAM
Piano Concerto No. 2; Symphony No. 4

THURSDAY 4/14

8 PM/Stern

DRESDEN STAATSKAPELLE

Myung-Whun Chung, Conductor
ALL-BEETHOVEN PROGRAM
Symphony No. 6, "Pastoral"
Symphony No. 3, "Eroica"

FRIDAY 4/15

8 PM/Stern

VIKTORIA MULLOVA, Violin

Carnegie Hall Recital Debut

KATIA LABÈQUE, Piano

STRAVINSKY *Suite Italienne*
C. SCHUMANN Romance, Op. 22, No. 1
D. MARIC *Falling to the Sky* (NY Premiere)
SCHUBERT Fantasy in C Major, D.934
RAVEL Violin Sonata

French artists and programs are supported by The Florence Gould Foundation.

SATURDAY 4/16

8 PM/Stern

SAINT LOUIS SYMPHONY ORCHESTRA

David Robertson, Music Director Designate and Conductor
Orli Shaham, Piano
Paul Newman, Narrator
IVES *The Unanswered Question*
COPLAND *Lincoln Portrait*
ADAMS *Century Rolls*
IVES Symphony No. 2

Pre-concert talk at 7 PM with Ara Guzelimian

7:30 PM/Zankel

Perspectives. Michael Tilson Thomas

THE THOMASHEFSKYS: MUSIC AND MEMORIES OF A LIFE IN THE YIDDISH THEATER

Hosted by Michael Tilson Thomas
Starring Shuler Hensley and Judy Blazer
Written by Michael Tilson Thomas and produced by The Thomashefsky Project.

This presentation is made possible, in part, by grants from the Bialkin Family Foundation and the Gimprich Family Foundation, Inc.

Perspectives. Michael Tilson Thomas is funded, in part, by the National Endowment for the Arts.

Coming Soon to Carnegie Hall

SUNDAY 4/17

2 PM/Stern

NEW ENGLAND SYMPHONIC ENSEMBLE
John Rutter, Conductor
Works by Mozart and Rutter

Presented by MidAmerica Productions.

4 PM/Zankel

Perspectives: Michael Tilson Thomas

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MONDAY 4/18

8 PM/Stern

KRYSTIAN ZIMERMAN, Piano

Program to be announced

7:30 PM/Zankel

DAVE DOUGLAS JAZZ WORKSHOP IN PERFORMANCE

Matt Small's Chamber Ensemble
Zach Brock and the Coffee Achievers
Rodolfo Zuniga Quintet with special guests:
Dave Dougles, Trumpet
Marilyn Crispell, Piano
Greg Cohen, Bass
Andrew Cyrille, Drums

TUESDAY 4/19

8 PM/Stern

SEOUL MEETS MANNHEIM AT CARNEGIE HALL
Seoul-Mannheim Philharmonic Orchestra
Hun Joung Lim, Conductor

STRAVINSKY *Rite of Spring*
R. STRAUSS *Ein Heldenleben*

Presented by Seoul National University Music School and Mannheim School of Music.

7:30 PM/Zankel

EMERSON STRING QUARTET
ST. LAWRENCE STRING QUARTET

ALL-MENDELSSOHN PROGRAM
String Quartet No. 5 in E-flat Major, Op. 44, No. 3; String Quartet No. 6 in F Minor, Op. 80; Octet in E-flat Major, Op. 20

Sponsored by Ripplewood Holdings, L.L.C.

WEDNESDAY 4/20

8 PM/Stern

THE COLLEGIATE CHORALE
Robert Bass, Conductor
Orchestra of St. Luke's
SHAKESPEARE AND VERDI
Written and conceived by Robert Bass and Roger Rees
Pre-concert interview at 7 PM with Renata Scotto

Presented by The Collegiate Chorale.

7:30 PM/Zankel

FORD FIVE HUNDRED TUSCAN SUN FESTIVAL TOUR
NES Orchestra
Dmitry Sitkovetsky, Conductor and Violinist
Nina Kotova, Cello • Frances Mayes, Narrator • Photos by Steven Rothfeld
Works by Shostakovich, Kotova, Haydn, and Tchaikovsky

Presented by IMG Artists, LLC.

THURSDAY 4/21

1 PM & 8 PM/Stern

HIGH SCHOOL BANDS, ORCHESTRAS, AND CHOIRS

Presented by Director's Choice, LLP.

7:30 PM/Zankel

ARTEMIS QUARTET

MOZART Quartet in F Major, K.590
BARTÓK String Quartet No. 2
SCHUMANN String Quartet in A Major, Op. 41, No. 3

FRIDAY 4/22

8 PM/Stern

PRINCETON UNIVERSITY CHAPEL CHOIR
Princeton Chapel Camerata
Penna Rose, Conductor
David Arnold, Baritone
Margaret L. Meyer, Soprano
VAUGHAN WILLIAMS *Dona nobis pacem; Serenade to Music; Five Mystical Songs*

Presented by Princeton University Chapel.

8:30 PM/Zankel

SIMÓN DÍAZ

MUSIC OF VENEZUELA

Presented by Carnegie Hall in partnership with the World Music Institute.

7:30 PM/Weill

DENIS SUNG-HÖ, Guitar

PONCE Sonata III
BRITTEN Nocturnal after John Dowland: Reflections on "Come, Heavy Sleep," Op. 70
WALTON Three Bagatelles
VILLA-LOBOS Prelude No. 1 in E Minor; Prelude No. 3 in A Minor; Prelude No. 4 in E Minor
PIAZZOLLA "Inverno Porteno"
ASSAD *Fantasia Carioca*
GINASTERA Sonata, Op. 47

The Distinctive Debuts series is made possible, in part, by an endowment fund for the presentation of young artists generously provided by the Lizabeth and Frank Newman Charitable Foundation.

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SATURDAY 4/23

8 PM/Stern

SPRING INSTRUMENTAL
Renaissance High School
Sault Ste. Marie High School
Stevenson High School

Presented by Field Studies International.

SUNDAY 4/24

2 PM/Stern

NEW ENGLAND SYMPHONIC ENSEMBLE
Jonathan Griffith and Bruce Chamberlain, Conductors
Works by Haydn and Mozart

Presented by MidAmerica Productions.

For the complete performance schedule and to purchase tickets, call CarnegieCharge at 212-247-7800 or visit www.carnegiehall.org.



ÓN DÍAZ 4/22 • MITSUKO UCHIDA 4/27 & 30 • DAWN UPSHAW 4/28 • YURI TEMIRKANOV 4/29

SUNDAY 4/24

8 PM/Stern

ENSEMBLE SPOTLIGHT SERIES
Gulliver Preparatory Orchestra
Ron Castonguay, Conductor
Utah Valley Youth Symphony
Brent Taylor, Conductor
Shepherd University Wind Ensemble
Mark McCoy, Conductor

Presented by MidAmerica Productions.

MONDAY 4/25

8 PM/Stern

NINTH ANNUAL VOCAL JAZZ FESTIVAL
Phil Mattson, Conductor

Presented by MidAmerica Productions.

TUESDAY 4/26

8 PM/Stern

CURTIS SYMPHONY ORCHESTRA
Benefit Concert
Michael Stern, Conductor
Jaime Laredo, Violin
Sharon Robinson, Cello

Works by Bartók, Danielpour, and Sibelius

Presented by Curtis Institute of Music and Jack Wolgin Orchestral Concerts.

WEDNESDAY 4/27

8 PM/Stern

MITSUKO UCHIDA, Piano

BOULEZ *Notations* for Solo Piano
SCHUBERT Sonata in C Major, D.840, "Reliquie"
BEETHOVEN Sonata No. 29, Op. 106, "Hammerklavier"

Sponsored by Ripplewood Holdings, L.L.C

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THURSDAY 4/28

8 PM/Stern

Perspectives: Dawn Upshaw

NONESUCH AT CARNEGIE

DAWN UPSHAW, Soprano
RICHARD GOODE, Piano

HAYDN Sonata in C Major, Hob. XVI:50
SCHUMANN *Liederkreis*, Op. 39
DEBUSSY *Fêtes galantes*, Set II; "Feuilles mortes" from Preludes, Book II; *L'Isle joyeuse*
MUSSORGSKY Selections from *The Nursery*

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Perspectives: Dawn Upshaw is funded, in part, by the National Endowment for the Arts.

6 PM/Zankel

NIPPON CLUB 100TH ANNIVERSARY CONCERT
Featuring Toshiko Akiyoshi, Pianist/Composer

Presented by the Nippon Club.

7:30 PM/Weill

ROBERT LEVIN: MOZART EXPLORED

Robert Levin, Series Host and Fortepiano
Malcolm Bilson, Fortepiano

PUPILS: AMATEURS AND VIRTUOSI

ALL-MOZART PROGRAM
Fantasia and Sonata in C Minor, K.475/K.457; Sonata in F Major for Piano Four Hands, K.497; Sonata in D Major for Two Pianos, K.448

FRIDAY 4/29

8 PM/Stern

BALTIMORE SYMPHONY ORCHESTRA

Yuri Temirkanov, Music Director and Conductor
Gidon Kremer, Violin

KANCHELI *Lonesome* (NY Premiere)
SHOSTAKOVICH Violin Concerto No. 1
DEBUSSY *La Mer*
RAVEL *La Valse*

This performance of the Shostakovich Violin Concerto No. 1 is part of Gidon Kremer's *Shostakovich and After* project.

Sponsored by Ripplewood Holdings, L.L.C.

French artists and programs are supported by The Florence Gould Foundation.

7:30 PM/Zankel

BANG ON A CAN ALL-STARS with IVA BITTOVÁ

Robert Black, Bass
David Cossin, Percussion
Lisa Moore, Piano
Mark Stewart, Electric Guitar
Wendy Sutter, Cello
Evan Ziporyn, Clarinets
Andrew Cotton, Sound Engineer
Iva Bittová, Violin/Vocals

LANSKY *A Is for...* (NY Premiere)
ZIPORYN *Music from ShadowBang*
BRANCA *Compositional Recreations* (NY Premiere)
BITTOVA New works (NY Premiere)

SATURDAY 4/30

8 PM/Stern

INCHOEN CITY CHORUS
Hakwon Yoon, Conductor
Program to be announced

Presented by Ameriko, Inc.

7:30 PM/Zankel

MARK STEINBERG, Violin
MITSUKO UCHIDA, Piano

ALL-MOZART PROGRAM
Violin Sonata in F Major, K.377
Violin Sonata in C Major, K.303
Violin Sonata in E Minor, K.304
Violin Sonata in E-flat Major, K.302
Violin Sonata in A Major, K.526

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WHICH MUSICAL MADE THE BIGGEST BREAKTHROUGH?



Oklahoma!: (1943; revivals 1951, 1979, 2002; films 1955, 1998) Today, more than 60 years after it was written, with Pulitzer Prizes, Oscars, Tonys, Grammys and Emmys to its credit, a U.S. postage stamp in its honor (the first ever for a musical) and songs and phrases that have entered the lexicon, *Oklahoma!* is still "doin' fine." The first collaboration by the team of composer Richard Rodgers and lyricist/librettist Oscar Hammerstein II, *Oklahoma!* marked the merging of the composer's strides in the field of musical comedy with the wordsman's accomplishments in the more florid realms of operetta. Its story of frontier people forging a new state was filled with believable characters, dance sequences that propelled the plot and memorable songs: "Oh, What a Beautiful Mornin'," "The Surrey with the Fringe on Top," "Out of My Dreams" and, of course, the unforgettable title song. When the cast of *Oklahoma!* sang, "We know we belong to the land, and the land we belong to is grand!," they made Broadway history, and American history, too.

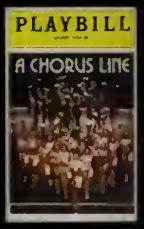


Guys and Dolls: (1950; revivals 1965, 1976, 1992; film 1955) Based on Damon Runyon's richly comic tales of gamblers, show girls and missionaries in Never-Never-Times Square, this tough, big-hearted musical deploys a unique sound and its own unique argot to celebrate the power of love to bring very different hearts together in the unlikeliest of places. Nathan Detroit's quest to find a place to hold "the oldest established permanent floating crap game in New York," and the efforts of Miss Adelaide ("the well-known fiancée") to get him to Niagara Falls without stopping off at a Saratoga racetrack seem odd subjects for a musical, but Frank Loesser, Jo Swerling, Abe Burrows and Moss Hart made it happen with great songs like "Sit Down You're Rocking the Boat," "Luck Be a Lady," "Fugue for Tinhorns" and "I've Never Been in Love Before."

CONTINUED...



West Side Story: (1957; revivals 1960, 1964, 1980; film 1961) What would happen if Stephen Sondheim, Jerome Robbins and Leonard Bernstein collaborated with William Shakespeare on a musical? This adaptation of *Romeo and Juliet* transforms the Montagues and the Capulets into the Jets and Sharks, Anglo and Puerto Rican street gangs in 1950's Manhattan, with switchblades instead of swords and all the blood and passion intact. Robbins made movement and dance central to the storytelling and forged a darker, more intense kind of musical in the process. Sondheim was 27 when he made his debut here. Great songs include "Tonight," "Maria," "Somewhere" and "America."



A Chorus Line: (1975; planned revival 2006; film 1985) The ultimate backstage musical goes behind the stars to tell the story of the Broadway dancers who struggle to claw through puberty, stay in shape, stay in contention and get the job. They do all this with a singular passion: "The chance to dance for you." A landmark show that has been honored with both the Tony Award as Best Musical and the Pulitzer Prize, *A Chorus Line* is not only about putting yourself "on the line" and striving to be your very best. It's also about Broadway's resolve to survive in the darkest days of the 1970's. "Don't tell me Broadway is dead," one character says, "I just got here." The show's success inspired a Broadway renaissance that's still going on. Great songs include "What I Did for Love," "At the Ballet," "Nothing" and "One."

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CAN I PURCHASE TICKETS BY TELEPHONE AND ONLINE? Call CarnegieCharge at 212-247-7800, seven days a week, 8 AM to 8 PM. All major credit cards are accepted until two hours prior to matinee performances and until 5 PM for evening performances. You may pick up tickets at the Box Office by presenting the credit card used to purchase the tickets as identification. Tickets for all concerts at Carnegie Hall may also be purchased online at www.carnegiehall.org.

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ARE THERE OTHER REDUCED-RATE TICKETS? A limited number of partial-view seats, priced at $10, will be available for Carnegie Hall presentations that take place in Isaac Stern Auditorium, excluding Carnegie Hall Family Concerts and gala events. These tickets are available to the general public on a first-come, first-served basis at the Carnegie Hall Box Office only, starting at 12 noon on the day of the performance. Limit two per customer, subject to availability.

HOW CAN GROUPS MAKE SPECIAL ARRANGEMENTS? Groups of 20 or more may call Group Sales at 212-903-9705.

WHAT DINING FACILITIES ARE AVAILABLE? The following are available for refreshments: in Stern Auditorium, the Rohatyn Room on the First Tier level and the Citigroup Cafe on the Parquet level; in Weill Recital Hall, the lounge on the Orchestra level; in Zankel Hall, bars on the Mezzanine and Parterre levels. For information, call 212-903-9692.

IS THERE A GIFT SHOP? Yes, located at 154 West 57th Street, second floor, open seven days a week, 11 AM to 4:30 PM; The Shop is also open before concerts and during intermission. The Shop may also be accessed from Stern Auditorium. A Gift Kiosk located on the Parterre level of Zankel Hall is also open before concerts and during intermission. A Parade Cart with gifts is open in the Stern Auditorium lobby from 11 AM to 4:30 PM, except during matinee performances.

WHERE IS THE ROSE MUSEUM? Located at 154 West 57th Street, second floor, open seven days a week, 11 AM to 4:30 PM; it is also open before concerts and during intermission. Admission is free.

ARE THE STAIRS THE ONLY WAY TO GET TO THE UPPER LEVELS? No, elevator service is available from street level to the Parquet, First Tier, Second Tier, and Dress Circle levels of Stern Auditorium and to the Orchestra level of Weill Recital Hall. Elevator service is also available from street level to the Mezzanine and Parterre levels of Zankel Hall.

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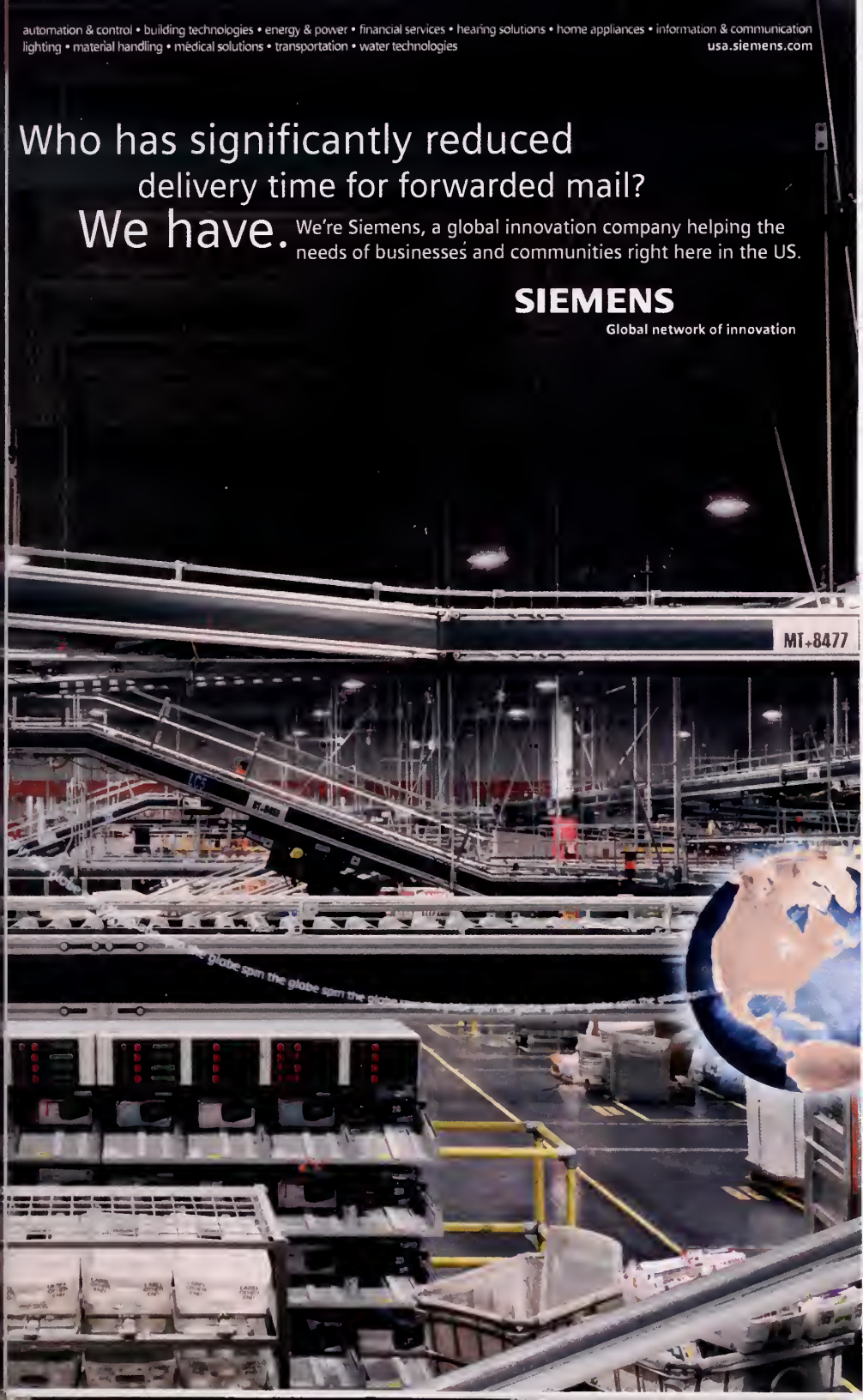
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THE CURTIS INSTITUTE OF MUSIC

CELEBRATING ITS 80TH YEAR

Curtis at Carnegie Gala

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Ninety-Seventh Student Recital
Wednesday, April 27, 2005
Field Concert Hall, 8 p.m.

❧

Graduation Recital: Miao Hou, piano

Sonata in E-flat major, Hob. XVI:49 — Joseph Haydn (1732 – 1809)
- Allegro
- Adagio e cantabile
- Finale: Tempo di minuet

Symphonische Etüden in C-sharp minor, Op. 13 — Robert Schumann (1810 – 1856)

INTERMISSION

Études — Claude Debussy (1862 – 1918)
- **No. 11, Book II: *Pour les arpèges composés***
- **No. 6, Book I: *Pour les huit doigts***

Sonata in E-flat minor, Op. 26 — Samuel Barber (1910 – 1981)
- Allegro energico
- Allegro vivace e leggiero
- Adagio mesto
- Fuga: Allegro con spirito

❧

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❧

Miao Hou from Shenyang, China, is a student of Seymour Lipkin and entered Curtis in 2000.

Samuel Barber (Composition '34)

❧

Miao Hou's performance is dedicated to her parents and all of her friends at Curtis.

❧

Next Student Recital

Thursday, April 28, 2005
Field Concert Hall, 8 p.m.

Maslanka	***Variations on Lost Love***
Xenakis	***Rebounds B***
	Gabe Globus-Hoenich, marimba
Mozart	**Concerto in B-flat major, K. 191**
	Harrison Drake Hollingsworth, bassoon
	Hugh Sung, piano ('90)
Naitō	***Memory of the Woods***
	Dennis Petrunin, marimba
Piazzolla	***Adios Nonino*, arranged by Lincoln Antonio**
	Raúl Vergara, marimba ('02)
	Patricia Franceschy, vibraphone
Piazzolla	**Tango No. 1 from *Tango Suite*, arranged by Kevin Super**
Rachmaninoff	**Prelude in C-sharp minor, Op. 3, No. 2, arranged by Dennis Petrunin and Patricia Franceschy**
	Patricia Franceschy, marimba
	Dennis Petrunin, marimba
Psathas	***Matre's Dance***
	Patricia Franceschy, percussion
	Hugh Sung, piano ('90)
Schubert	**Sonata in A minor, D. 821 ("Arpeggione"), transcribed by Stuart Sankey**
	Joseph Campagna, double bass
	Elena Jivaeva, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information. Recital calendars are available at www.curtis.edu, in the Common Room at Curtis, and by e-mail (write to tickets@curtis.edu to join the mailing list). New calendars are available every other Friday.

Forthcoming Curtis Events

The Curtis Symphony Orchestra
Friday, April 29 at 8 p.m.
Verizon Hall at the Kimmel Center for the Performing Arts,
Broad and Spruce Streets
Tickets: $5 – $30
Call 215-893-1999 or visit www.curtis.edu.

Michael Stern, conductor
Jaime Laredo, violin
Sharon Robinson, cello

Bartók	*The Miraculous Mandarin Suite*
Danielpour	*In the Arms of the Beloved:* Double Concerto for Violin, Violoncello, and Orchestra (Philadelphia premiere)
Sibelius	Symphony No. 2

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

Ninety-Eighth Student Recital
Thursday, April 28, 2005
Field Concert Hall, 8 p.m.

❧

Concerto in B-flat major, K. 191 — Wolfgang Amadeus Mozart (1756 – 1791)
Allegro
Andante ma adagio
Rondo: Tempo di menuetto

Harrison Drake Hollingsworth, *bassoon*
Hugh Sung, *piano*

Sonata in A minor, D. 821 ("Arpeggione") — Franz Schubert (1797 – 1828)
transcribed by Stuart Sankey
Allegro moderato
Adagio — Allegretto

Joseph Campagna, *double bass*
Elena Jivaeva, *piano*

INTERMISSION

Variations on Lost Love — David Maslanka (b. 1943)

Gabe Globus-Hoenich, *marimba*

Memory of the Woods — Akemi Naitō (b. 1956)

Dennis Petrunin, *marimba*

Rebounds B — Iannis Xenakis (1922 – 2001)

Gabe Globus-Hoenich, *percussion*

Tango No. 1 from *Tango Suite* — Astor Piazzolla (1921 – 1992)
arranged by Kevin Super

Prelude in C-sharp minor, Op. 3, No. 2 — Sergei Rachmaninoff (1873 – 1943)
arranged by Dennis Petrunin and Patricia Franceschy

Patricia Franceschy, *marimba*
Dennis Petrunin, *marimba*

Matre's Dance — John Psathas (b. 1966)

Patricia Franceschy, *percussion*
Hugh Sung, *piano*

Adios Nonino — Piazzolla
arranged by Lincoln Antonio

Raúl Vergara, *marimba*
Patricia Franceschy, *vibraphone*

❧

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❧

Joseph Campagna from Drexel Hill, Pa., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2004.

Patricia Franceschy from Veracruz, Mexico, is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Gabe Globus-Hoenich from Lincoln, Mass., is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Harrison Drake Hollingsworth from Kingwood, Tex., is a student of Bernard Garfield and entered Curtis in 2004.

Dennis Petrunin from Moscow is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2002.

Raúl Vergara (Percussion '02)

Elena Jivaeva, staff

Hugh Sung, director of instrumental accompaniment and student recitals ('90)

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Sunday, May 1, 2005
Field Concert Hall, 3 p.m.

Beethoven — **Septet in E-flat major, Op. 20**
Rob Patterson, clarinet
Andrew Miyake Cuneo, bassoon
Alma Maria Liebrecht, horn
Katie Hyun, violin
Ida Kavafian, viola
Michael Haas, cello
Timothy Ressler, double bass

Bottesini — ***Elegy and Tarantella***
Alexander Martin Hanna, double bass
Jungeun Kim, piano

Schubert — **Quintet in A major, D. 667 ("Trout")**
Jaram Kim, violin
Julianne Lee, viola
Abraham Feder, cello
Alexander Martin Hanna, double bass
YoonJung Han, piano

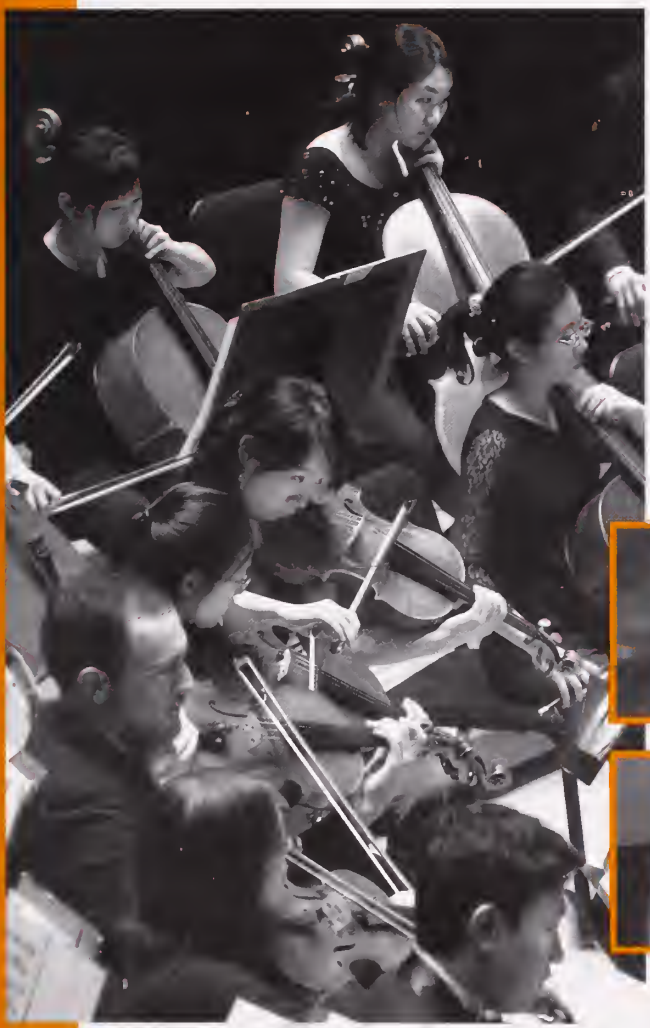
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THE
CURTIS
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OF MUSIC

CELEBRATING
ITS 80TH YEAR

The Curtis Symphony Orchestra



MICHAEL STERN
conductor

JAIME LAREDO
violin

SHARON ROBINSON
cello





Friday, April 29,
8 p.m.

Verizon Hall
at the Kimmel Center

2004/2005 Season



COMMUNITY INVOLVEMENT. COMMUNITY INVESTMENT.

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The Curtis Institute of Music

Gary Graffman, President/Director

The Curtis Institute of Music is widely considered one of the most prestigious conservatories in the world. When Mary Louise Curtis Bok first opened the doors in 1924, her mission was "to train exceptionally gifted young musicians for careers as performing artists on the highest professional level." Today, Curtis follows the same principles set forth by Mrs. Bok: enrollment is intentionally kept small to provide a highly personalized education, the cornerstone of which is one-on-one study with some of today's leading musical artists; and all students receive full-tuition scholarships based on merit, ensuring that talent is the sole consideration for admission.

Students may pursue a Diploma or Bachelor of Music degree. Vocal students may also pursue a Master of Music degree or Professional Studies Certificate. Currently 158 students from the United States and 18 foreign countries study with Curtis's celebrated 88-member faculty, which includes Richard Danielpour, Leon Fleisher, Pamela Frank, Mikael Eliasen, Gary Graffman, Jennifer Higdon, Ida Kavafian, Jaime Laredo, Seymour Lipkin, Edgar Meyer, Otto-Werner Mueller, Ned Rorem, Aaron Rosand, Joseph Silverstein, Ignat Solzhenitsyn, members of the Guarneri Quartet, and many of the principal players of the Philadelphia Orchestra.

In keeping with Curtis's philosophy that students "learn most by doing," the Institute offers more than 100 public performances a year, including orchestra concerts, operas, and solo and chamber music recitals. Free student recitals are held most Mondays, Wednesdays, and Fridays at 8 p.m. in Field Concert Hall at Curtis. The recital series is the primary vehicle by which the young musicians gain experience as soloists and as chamber musicians. The Curtis Symphony Orchestra is composed of over 100 players aged 14 to 26 and is under the direction of Otto-Werner Mueller, head of the Curtis conducting department, and David Hayes, music director of the Philadelphia Singers and a member of the Philadelphia Orchestra's conducting staff. Under these conductors and distinguished guests, the students rehearse major repertoire for concerts and as preparation for auditions and careers. The Curtis Opera Theatre, headed by Mikael Eliasen, is the performing entity of the Curtis vocal studies department, with approximately 25 singers between the ages of 18 and 28. Enrollment is kept small to insure individual attention for all vocal students.

The merit of Curtis's approach to musical training is evident in the depth and breadth of quality found in alumni who have made musical history as solo performers, composers, and conductors. Notable alumni include Samuel Barber, Leonard Bernstein, Richard Goode, Gian Carlo Menotti, Anna Moffo, Ned Rorem, Peter Serkin, and Benita Valente, and recent graduates Juan Diego Flórez, Hilary Hahn, Lang Lang, and Ignat Solzhenitsyn. Curtis alumni can be found in every major orchestra and opera company around the world. Eighteen percent of the principal chairs in America's leading orchestras and music directorships of three major orchestras are held by Curtis-trained musicians, and more than 40 alumni have performed with the Metropolitan Opera.

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THE CURTIS INSTITUTE OF MUSIC

CELEBRATING ITS 80TH YEAR

The Curtis Symphony Orchestra

THE JACK WOLGIN ORCHESTRAL CONCERTS

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Friday, April 29, 2005

Michael Stern, *conductor*

Jaime Laredo, *violin*

Sharon Robinson, *cello*



BARTÓK

The Miraculous Mandarin Suite

DANIELPOUR

In the Arms of the Beloved:
Double Concerto for Violin, Violoncello, and Orchestra

Introduction: Moderato, un poco misterioso

Ritual dances: Con moto, un poco agitato

Cadenza — Dialogue: L'istesso tempo

Arietta: Adagio

Intermission

SIBELIUS

Symphony No. 2 in D major, Op. 43

Allegretto

Tempo andante, ma rubato

Vivacissimo

Finale: Allegro moderato

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Michael Stern, *conductor*

Recognized as one of the most dynamic American conductors of his generation, Michael Stern was recently named music director of the Kansas City Symphony. He is also the founding music director of the IRIS Chamber Orchestra, which is in its fifth season. Under Stern's direction the orchestra has been unanimously heralded for its varied programming, with special emphasis on American contemporary music, and for its acclaimed recordings on the Naxos and Arabesque labels. Dedicated to revitalizing all aspects of the concert experience, IRIS has embraced as a central part of its mission a deep commitment to furthering American composers, and has commissioned works by Stephen Hartke, Richard Danielpour, Edgar Meyer, Jonathan Leshnoff, and Ellen Taaffe Zwilich, among others.

In 2000, Mr. Stern concluded his tenure as chief conductor of Germany's Saarbrücken Radio Symphony Orchestra. The first American chief conductor in the orchestra's history, he was offered the post almost immediately after making his debut there in March 1996. In addition to their work in concert, for broadcast, and on tour, he and the orchestra made recordings that include a disc of Henry Cowell's works, as well as a series devoted to the music of Charles Ives, including a live recorded performance of the "Universe" Symphony and the first recording of the reconstructed "Emerson" piano concerto.

In September 1991, he was appointed permanent guest conductor of the Orchestre National de Lyon in France, a position that he held for four years. He has also appeared with the national orchestras of Paris, Bordeaux, Lille, and Toulouse. Elsewhere, Mr. Stern has led such orchestras as the Royal Stockholm Philharmonic, Oslo Philharmonic, Bergen Symphony, Beethovenhalle Orchestra in Bonn, Deutsche Symphoniker (DSO) in Berlin, Budapest Radio Symphony Orchestra, Israel Philharmonic, Moscow Philharmonic, Helsinki Philharmonic, Bavarian Radio Symphony Orchestra in Munich, and Chamber Orchestra of Lausanne. In the United Kingdom, he has appeared with the London Symphony, London Philharmonic, BBC Symphony (London), and English Chamber Orchestra.

In the Far East, Mr. Stern has appeared with such orchestras as the National Symphony of Taiwan, the Singapore Symphony, and Tokyo's NHK Symphony, and in September 2001, he led the Vienna Radio Symphony on a tour of China.

He has also been a frequent guest conductor of the Tonhalle Orchestra in Zurich, with which he has recorded for Denon Records, including a disc of orchestral works by Stravinsky and Prokofiev's Violin Concertos Nos. 1 and 2 with Boris Belkin. He and Mr. Belkin have also recorded works by Tchaikovsky and Dvořák with the London Philharmonic.

In North America, he has conducted the New York Philharmonic; Chicago, Cincinnati, and Montreal symphony orchestras; Philadelphia Orchestra; Pittsburgh, Saint Louis, Atlanta, Houston, Baltimore, Toronto, Indianapolis, and National symphonies; and the National Arts Centre Orchestra in Ottawa, among many others. He also appears regularly at the Aspen Music Festival and has served on the faculty of the American Academy of Conducting at Aspen. From 1986 to 1991, Mr. Stern was the assistant conductor of the Cleveland Orchestra. In September 1986, he made his New York Philharmonic debut as one of three young conductors invited by Leonard Bernstein to participate in a conducting workshop

that culminated in two concerts at Avery Fisher Hall.

Mr. Stern received his degree in 1986 from The Curtis Institute of Music, where his major teacher was the noted conductor and scholar Max Rudolf (whose famous textbook, *The Grammar of Conducting*, Mr. Stern co-edited for its third edition). He has also edited a new volume of Rudolf's collected writings and correspondence, published in January 2002 by Pendragon Press. His studies have included two summers at the Pierre Monteux Memorial School in Hancock, Me., under the tutelage of Charles Bruck. Born in 1959, Mr. Stern is also a graduate of Harvard University, where he earned a degree in American history in 1981.

Jaime Laredo, *violin*

In more than 40 years before the public, Jaime Laredo has excelled as a soloist, conductor, recitalist, and chamber musician. Since his orchestral debut at age 11 with the San Francisco Symphony, he has won the admiration and respect of audiences, critics, and fellow musicians with his passionate and polished performances. His education and development were greatly influenced by private coaching with such musicians as Josef Gingold, Pablo Casals, Ivan Galamian, and George Szell. At age 17, Mr. Laredo won the prestigious Queen Elisabeth Competition of Belgium, launching his rise to international prominence.

This season, as he has for the past 26 years, Mr. Laredo interweaves solo and conducting dates with the dense chamber music schedule of the Kalichstein-Laredo-Robinson Trio, winner of *Musical America's* Ensemble of the Year 2002. The trio's schedule includes many dates with the Miami String Quartet, allowing opportunities to perform the Brahms Piano Quintet and the Dvořák Sextet. The trio is recording Brahms's three piano trios, the clarinet and horn trios, and the piano-trio versions of his sextets. With his wife, cellist Sharon Robinson, Mr. Laredo also performs and records extensively.

Mr. Laredo is in demand worldwide as a conductor. He has been music director of the Vermont Symphony Orchestra since 1999; recent activities include leading the orchestra, as conductor and soloist, in a tour of the state. He is also the artistic director of the Brandenburg Ensemble. His guest engagements included a summer 2004 return to the Los Angeles Philharmonic as conductor and soloist, helping to inaugurate the new shell.

In past seasons, he has appeared with all of America's major orchestras — including Boston, Chicago, Cleveland, New York, and Philadelphia — with such conductors as Barenboim, Mehta, Ozawa, Slatkin, and Colin Davis, and great conductors of the past, such as Ormandy, Leinsdorf, Stokowski, and Szell. Mr. Laredo has also performed as soloist and/or conductor with the London Symphony, BBC Symphony, English Chamber Orchestra, Academy of St. Martin-in-the-Fields, Royal Philharmonic, and Scottish Chamber Orchestra.

Mr. Laredo has recorded close to 100 discs on labels including CBS, RCA, Arabesque Recordings, Audiophile Dorian, Sony Classical, and Koch International. He has received the Deutsche Schallplatten prize and seven Grammy nominations. He won the Grammy Award for a disc of Brahms piano quartets, performed with his frequent chamber music collaborators Emanuel Ax, Isaac Stern, and Yo-Yo Ma.

In summer 2003, Arabesque released the premiere recording of Richard Danielpour's *In the Arms of the Beloved* (a concerto for violin and cello written for

Mr. Laredo and Ms. Robinson in honor of their 25th anniversary and premiered in April 2002, with conductor Michael Stern and the IRIS Chamber Orchestra, who join Mr. Laredo and Ms. Robinson on the recording), paired with his piano trio *A Child's Reliquary*, written for and performed by the Kalichstein-Laredo-Robinson Trio.

As artistic director of New York's renowned Chamber Music at the Y series, Mr. Laredo has created an important forum for chamber music performances that has developed a devoted following. His stewardships of the annual New York String Orchestra Seminar at Carnegie Hall and International Violin Competition of Indianapolis have become beloved educational pillars of the string community.

A principal figure at the Marlboro Music Festival in years past and more recently with the Aspen Music Festival, he is actively involved at Tanglewood, Ravinia, Mostly Mozart, and the Hollywood Bowl, as well as festivals in Italy, Spain, Finland, Greece, Israel, Austria, Switzerland, and England. He is on the faculty of The Curtis Institute of Music, of which he is an alumnus.

Born in Bolivia, Mr. Laredo, together with Ms. Robinson, resides in Vermont.

Sharon Robinson, *cello*

Winner of the Avery Fisher Recital Award and the Piatigorsky Memorial Award, and a Grammy nominee, Sharon Robinson is recognized worldwide as a brilliant artist and one of the outstanding musicians of our time. She performs as a recitalist, soloist with orchestra, and member of the renowned Kalichstein-Laredo-Robinson Trio, and critics, audiences, and fellow musicians worldwide respond to what *The New York Times* called an artistic personality that vitalizes everything she plays.

Her guest appearances with orchestra include the National Symphony; Philadelphia and Minnesota orchestras; Los Angeles Philharmonic; Boston, Baltimore, Dallas, Houston, Pittsburgh, Saint Louis, and San Francisco symphonies; and, in Europe, the London Symphony, Helsinki Philharmonic, Zurich's Tonhalle Orchestra, and the English, Scottish, and Franz Liszt chamber orchestras.

With her husband, violinist and conductor Jaime Laredo, Ms. Robinson also performs and records extensively. They are co-artistic directors of the Hudson Valley Chamber Music Circle, the annual summer series at Bard College in Annandale-on-Hudson, N.Y.

Ms. Robinson's television appearances have included *The Tonight Show*, *The Today Show*, *The Kennedy Center Honors* on CBS, and a profile on *CBS Sunday Morning*. Her festival engagements have included Spoleto, Mostly Mozart, Aspen, London's South Bank, Madeira, Granada, Edinburgh, and Prague's Autumn Festival, where she performed the Dvořák Cello Concerto at the famous Dvořák Hall.

Born into a musical family (her father was a bass player, her mother a violinist, and all her siblings are string players), Ms. Robinson gave her first concert when she was seven and has since received numerous honors and awards, including the Pro Musicis International Award and the Leventritt Award. As a winner of the Avery Fisher Recital Award, Ms. Robinson appeared on Lincoln Center's Great Performers series, giving the premiere of Ned Rorem's *After Reading Shakespeare*, which she commissioned and later performed on *The Dick Cavett Show*. Ms. Robinson's connections with today's composers have led to numerous commissions for solo and chamber works,

as well as concerti from Leon Kirchner, Arvo Pärt, Stanley Silverman, Ellen Taaffe Zwilich, David Ott, Katherine Hoover, and Richard Danielpour.

Renowned for her chamber music performances, Ms. Robinson co-founded the Kalichstein-Laredo-Robinson Trio 27 years ago and has collaborated with Rudolf Serkin and Alexander Schneider at the Marlboro Music Festival, Leon Fleisher, Rudolf Firkušný, Yo-Yo Ma, Eugene Istomin, Itzhak Perlman, Jean-Pierre Rampal, Mstislav Rostropovich, Isaac Stern, Pinchas Zukerman, and the Emerson, Guarneri, Miami, Juilliard, Orion, and Tokyo string quartets. The trio has performed the complete Beethoven and Shostakovich piano trios at New York's 92nd Street Y, where it performs annually. *Musical America* named the Kalichstein-Laredo-Robinson Trio the 2002 Ensemble of the Year.

Ms. Robinson's CD's include the Vivaldi cello sonatas on Vox and a Grenadilla disc of solo cello works by Debussy, Fauré, and Rorem. For Arabesque, the trio has recorded chamber works of Ravel, *Legacies* (a disc of commissioned works), the complete piano trios and sonatas by Shostakovich, an all-Beethoven project (two two-CD volumes), and Danielpour's *In the Arms of the Beloved*. The trio's next Arabesque release is of works by Tchaikovsky and Arensky.

It has also recorded the complete piano trios of Brahms and Mendelssohn for Vox and the Beethoven Triple Concerto for Chandos. Additionally, Arabesque released *Conversations*, a Laredo/Robinson CD featuring duos by Handel, Glière, Kodály, and Ott.

Ms. Robinson received a Grammy nomination for a recording of two Brahms sextets with Isaac Stern, Cho-Liang Lin, Mr. Laredo, Michael Tree, and Mr. Ma. To celebrate Schubert's anniversary, that same ensemble (minus Mr. Tree) recorded Schubert's Cello Quintet for Sony. In 2002, Koch International released an all-Zwilich concerto CD, including a double concerto written for Robinson and Laredo, and a triple concerto written for the trio.

Richard Danielpour, *composer*

Grammy Award-winning composer Richard Danielpour has established himself as one of the most gifted and sought-after composers of his generation. His music has attracted an illustrious array of champions, and, as a devoted mentor and educator, he has also had a significant impact on the younger generation of composers. His music has been commissioned by the New York Philharmonic, Philadelphia, and Stuttgart Radio orchestras; Orchestre National de France; Chamber Music Society of Lincoln Center; Santa Fe Chamber Music Festival; and San Francisco, Pittsburgh, National, and Baltimore symphony orchestras. His work has been championed by Yo-Yo Ma, Jessye Norman, Dawn Upshaw, Emanuel Ax, Frederica von Stade, Thomas Hampson, Gary Graffman, the Kalichstein-Laredo-Robinson Trio, the Guarneri, Emerson, and American String Quartets, and the New York City and Pacific Northwest Ballets. With Nobel laureate Toni Morrison, he is working on *Margaret Garner*, his first opera, premiering May 2005.

Dr. Danielpour has received such prestigious honors as a Lifetime Achievement Award and Charles Ives Fellowship from the American Academy of Arts & Letters, a Guggenheim Award, Bearns Prize from Columbia University, and grants and residencies from the Barlow Foundation, MacDowell Colony, Yaddo, Copland House, and the American Academy in Rome. In fall 2002, he

became one of the first recipients of a coveted Alberto Vilar Fellowship and Residency at the American Academy in Berlin. One of the most recorded composers of his generation, his music can be heard on Sony, Reference Recordings, Delos, Koch, Harmonia Mundi, and New World. Dr. Danielpour is on the faculty of both The Curtis Institute of Music and Manhattan School of Music.

PROGRAM NOTES

By J. Daniel Capecchi

Béla Bartók

Born: March 25, 1881, Nagyszentmiklós, Hungary
Died: September 26, 1945, New York City

The Miraculous Mandarin Suite

In May 1919, Béla Bartók and his family fled their home in Ráskokeresztur, a Budapest suburb. Hungary had fallen into political and social chaos following World War I and the ensuing collapse of the Austro-Hungarian monarchy. Communist dictator Béla Kun ruled during the spring and summer of 1919, a period dubbed the Red Terror. The suppression of any opposition caused many people, including Bartók and his family, to fear for their lives. Kun escaped to Vienna when his troops were defeated by the Romanian army, and soon afterward Hungary renounced its republic status and again became a monarchy, though with no king or queen.

During this violent and uncertain time, Bartók was finishing one of the early 20th century's most ferocious and provocative works, his ballet-pantomime, *The Miraculous Mandarin*, based on a play by Menyhért Lengyel. The plot is sexual and violent. A prostitute is coerced by three thugs to seduce men into her flat so they can be mugged. The first two men have no money and are quickly thrown out. The third man, a seemingly apathetic mandarin with a relentless stare, enters and the girl reluctantly begins to dance for him. As the dance becomes more and more sensual, his emotions erupt and he lunges to embrace her, frightening the girl. He begins to chase her around the room and, just as he catches her, is attacked and robbed by the thugs, who decide to kill him. They first try to smother him, but the man will not die and continues to stare at the girl. They stab him, but he does not fall or bleed. They hang him from a chandelier, and when he comes crashing down, still alive, his body glows with a greenish light. Moved by what she has seen, the woman embraces the man, thus releasing him from the frustrated passion she ignited. His wounds bleed and he dies.

Bartók knew the subject matter would challenge the public, but he did not expect the difficulties he faced. After completing the orchestration in 1924, he had to wait until 1926 for its first performance, in Cologne, Germany. After the premiere, the piece was banned by the Municipal Council for having "outraged the moral standards of the city." A similar reception followed in Budapest where, in 1931, the scheduled performance was canceled after official disapproval of a dress rehearsal. Greatly frustrated by the difficulties in securing performances not only for *Mandarin*, but also for his other two stage works, the opera *Bluebeard's Castle* and the ballet *The Wooden Prince* — which had been embraced in Hungary before being banned due to Red Terror activities of librettist Béla Balázs — Bartók never wrote for the stage again.

However, he did not give up his desire for performances of the *Mandarin* music, which he felt was some of his best. In February 1927, Bartók finished an

orchestral suite comprising the first two-thirds of the original score.

The action begins with an edgy urban soundscape — bustling strings, beeping flutes, honking trombones — that intensifies with the mounting layers of rhythmic patterns and irregularities. When the "noise" subsides, the thugs are introduced by rough violas, whose threatening poses overtake the orchestra and intimidate a solo clarinet, representing the prostitute, until it sings a sensuous call to lure men. The first "guest," introduced by sliding trombones and developed by the English horn, is promptly discarded in a flurry of trumpets, cymbals, and drums. Again the woman calls from her window, her voice colored by the addition of the piano. The younger second man appears, marked by a gentle oboe. He, too, is thrown out like the first man.

The woman returns to the window for a third time, calling desperately in a voice shuddering with piano and string embellishments. The mandarin's approach is heard through a disturbing and grotesque stereotype of Asian pentatonic scales played by the trombones and trumpets; he enters to powerful brass glissandi. The woman begins to dance hesitantly before the passion increases with colorful percussion and brass. The mandarin is overcome with passion: His emotions break open with crashing cymbals, screaming brass, and a trombone solo that ignites a charging orchestral fugue as he pursues the woman. The machinery of the orchestra crashes to a final halt upon her capture.

Richard Danielpour

Born: January 28, 1956, New York City
In the Arms of the Beloved: Double Concerto for Violin, Violoncello, and Orchestra

"When you find yourself with the Beloved,
embracing one breath,
In that moment you will find your
true destiny."

— Jalāl al-Dīn Rūmī

Jalāl al-Dīn Rūmī, one of the greatest Persian poets, was born in 1204 in the city of Balkh, now located in Afghanistan. As a Sufi mystic, he sought a spiritual union with God, which he felt was most directly attained through an all-consuming love for another person, a Beloved in whose presence one witnesses *the* Beloved, or, the Divine.

Richard Danielpour, arguably one of the most insightful contemporary composers, was born in New York City in 1956. As the son of Iranian parents, he was exposed to the poetry of Rūmī from an early age. The opportunity to use these poems as a compositional guide arose when Jaime Laredo and Sharon Robinson, both close friends of the composer, asked Danielpour to compose a double concerto for them to perform in celebration of their 25th wedding anniversary in 2001.

In the Arms of the Beloved was formally commissioned by the IRIS Chamber Orchestra of Germantown, Tenn., and its founding music director, Michael Stern. The piece was premiered in 2002, and a recording of the double concerto performed by IRIS, Mr. Laredo, Ms. Robinson, and Mr. Stern was released by Arabesque in 2003.

For Danielpour, who is on the faculty of The Curtis Institute of Music, the connection between the verses and his musician friends was obvious: The arcing themes of transcendental love found in

Rūmī's poems were a perfect fit for a couple who, as the composer sees it, "are still very much in love … the way it should be." Writing for their specific musical strengths, Danielpour used the fullness of Mr. Laredo's and Ms. Robinson's playing as inspiration to create a lush expressiveness.

Yet in the opening moments of the first movement, *Introduction: Moderato, un poco misterioso*, this expressiveness is held at bay by a simple motif: a descending minor third. This motif occurs throughout the movement, anchoring the shifting melodies and harmonies of the orchestra. The movement unfolds and develops over a sparse yet colorful background that moves fluidly throughout instrumental combinations: vibraphone, piano, and strings; brass and reeds; strings and bass clarinet; and so on. As it draws to a close, the more dance-like theme of the second movement is forecasted first by the oboe, then the flute, the solo cello, and, lastly, the horn returning to the first movement's atmosphere to rest.

This rest is cut short by the abrupt and passionate entrance of the second movement, *Ritual Dances: Con moto, un poco agitato*. Clanging horns and ringing chimes excite the orchestra, which solidifies into powerful parts that call back and forth before dispersing to make way for the soloists' rhythmic dances. Atop a constant pulse that moves through changing instrumental combinations spiked with outcroppings of percussion, the sharp theme is developed and intensified until the pulse disintegrates, magically leaving us alone with the soloists.

For Danielpour, the distance between composers of music and poetry is not great: "Poets and composers are very much alike in that composers wish to hear poetry in their music and poets wish to hear music in their poetry." The third movement, *Cadenza — Dialogue*, resonates with unspoken verse. As the music is left alone with the soloists, the falling third motif from the first movement reappears. Interspersed in the dialogue are orchestral sighs that rise and fall in the soloists' silence, as if breathing for them. The breaths become increasingly dense and complex, climaxing with the shimmering rhythmic asymmetries and urgent clanging of the second movement before dispersing again as the final movement nears.

With lyrical themes from the solo violin answered by the cello, the last movement, *Arietta*, moves forth on a pulse similar to the second movement's, though without urgency. After a colorful orchestral "interlude" that simmers, occasionally boiling over, with an intense and focused passion, we are led back to that initial theme, which serenely closes the piece.

Jean Sibelius

Born: December 8, 1865, Hämeenlinna, Finland
Died: September 20, 1957, Järvenpää, Finland

Symphony No. 2 in D major, Op. 43

Jean Sibelius gained some perspective when, in 1901, he took a "spring break" of sorts, trading winter in his native Finland for the more agreeable climes of the Italian coast. For years he had been active in a Finnish nationalist movement that rebelled against an increasingly oppressive Russian occupation, writing works that excited and emboldened his countrymen. Coming on the heels of his successful Symphony No. 1, Sibelius's contributions to Finnish artistic life were now beginning to reach beyond his homeland. It was time for him to see the world.

Axel Carpelan knew this. Though he had neither wealth nor artistic talent to

speak of, Carpelan was a self-made man-about-town who liked to believe he had his finger on the pulse of the European music scene, even though he had never left Finland. He began corresponding with Sibelius shortly after the composer completed his first symphony and soon the two were well acquainted. Believing that Sibelius was the premier Finnish voice to the world and being an ardent Finnish nationalist himself, Carpelan felt a second symphony was not only an artistic interest, but a national one. He worked tirelessly to channel the favor of influential Finnish patriots toward Sibelius, and, believing it was a rite of passage of sorts for serious composers, encouraged and eventually enabled Sibelius to travel to Italy. Carpelan wrote to him, "You have sat at home long enough, Herr Sibelius. … You can spend late autumn and winter in Italy. … Everything there is lovely — even the ugly."

After spending the autumn of 1900 in Berlin, Sibelius and his family arrived in Rapallo, a seaside town south of Milan on Italy's northwest coast, in the winter. Though he distracted himself from his work and family in Rapallo by following his freewheeling impulses through Rome and Florence, Sibelius managed to return to Finland with sketches for various tone poems. He planned to join them into a single work entitled *Festival: Four Tone Poems for Orchestra.*

Yet, back in the Finnish air, Sibelius began to see his sketches differently and realized that in them he had significant components for a second symphony. He completed work on the symphony by March 1902, and it was premiered that same month in a series of four sold-out and enthusiastically received concerts in Helsinki.

The structure of the first movement, *Allegretto*, is perhaps the most original element of the symphony. Sibelius highly prized organization in his music, though he was not afraid to challenge the norm. In this first movement, he turns the traditional sonata form inside out. Rather than clearly stating a theme, developing it, and returning to the theme, the opening moments here are a flotilla of fragmentary themes, some more interconnected than others, and it is in the development that they reach maturity, only to break up again at the movement's end.

It all begins with a repeated series of ascending chords that glide effortlessly forward and over which sounds a "chirpy" theme in the woodwinds, which is dovetailed into a more somber and rhythmically settled theme in the horns. This progression is repeated before it leaves to make room for a parade of new themes, the last being a sequence of five pizzicato quarter-notes that lead us back to the original chordal series and then to the most unifying of themes, first heard here in the woodwinds: a strong, sustained note that soars over the orchestra before wavering repeatedly and then dramatically falling a perfect fifth, resolving dominant to tonic. This theme, occurring multiple times in various keys before decisively concluding in D major, acts like scaffolding within the movement, holding up various thematic fruitions and combinations in its structure.

Pizzicato strings open the second movement, *Tempo andante, ma rubato*, carving long phrases that defy their prescribed 3/8 meter. It is only after the theme enters in the English horn that the triple pulse of the 3/8 time signature is illuminated, seemingly backlit by the theme's contrasting duple sense. Before long, this dark calm is disturbed by insistent strings, which push themselves and the movement into a fury that collapses under its own exertion. This

cycle is reborn in various guises and configurations until meeting a disturbing and increasingly jagged, broken end.

From the ashes of the collapsed second movement spring the manic strings of the third, *Vivacissimo*. Again an elevated theme juxtaposes the rhythmic river beneath it, and again tension builds. Here there is no crash, but rather a sudden dissipation into which enters a solo oboe theme with repeated notes typical of Sibelius. Without warning the torrent returns, and abruptly it is absorbed completely by the oboe's theme, more assured than before and with a momentum that carries us swiftly and directly into the fourth movement, *Finale: Allegro moderato*.

The bold and uplifting introductory theme, with its two sets of ascending triads over the rolling timpani and regal brass, increases its dramatic elevation with every occurrence until it reaches an intriguing and melancholic ostinato line in the strings. According to Sibelius's biographer Erik Tawaststjerna, this sad theme represents Sibelius's sister-in-law who had recently taken her own life. When it returns for the second time, catching the entire orchestra in a swirling storm, it ushers in a dramatic, enveloping conclusion.

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Roberto Díaz Named Next President/Director



On March 30, 2005, The Curtis Institute of Music Board of Trustees voted unanimously to name Roberto Díaz to be the world-renowned music conservatory's next president/director and to join its board of trustees. Principal viola of the Philadelphia Orchestra, member of the Díaz Trio, and a Curtis faculty member and alumnus, Mr. Díaz is expected to assume the president/director post full-time at the end of the 2005/2006 academic year, when current President/Director Gary Graffman will retire from the position while continuing on the piano faculty. Mr. Díaz plans to remain with the Philadelphia Orchestra during its regular 2005/2006 season while transitioning to his new role at Curtis.

"Roberto Díaz will make an excellent president/director of Curtis," Mr. Graffman said. "He is someone I have admired and worked with, and I look forward to a cooperative working relationship during this transition period. Above all, he will have the respect and confidence of the people who make Curtis the excellent school it is: our faculty, students, and staff."

A violist of international reputation, Mr. Díaz collaborates with the world's most important conductors and composers. He reaches wide audiences through both his solo and chamber music performances and has inspired new talent through his many teaching and master class appointments.

"I am honored to follow in the footsteps of Gary Graffman, who has been such an inspired leader for the past 19 years," said Mr. Díaz. "I very much look forward to working with everyone at Curtis — faculty, board, and staff — to maintain its unparalleled stature in the world."

The Curtis Symphony Orchestra

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Won-Hyee Bae
Bok Foundation Fellowship

José Maria Blumenschein**
Margaret & Edward Satell Fellowship

Xi Chen
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Jean J. Sterne Fellowship

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Michael Haas
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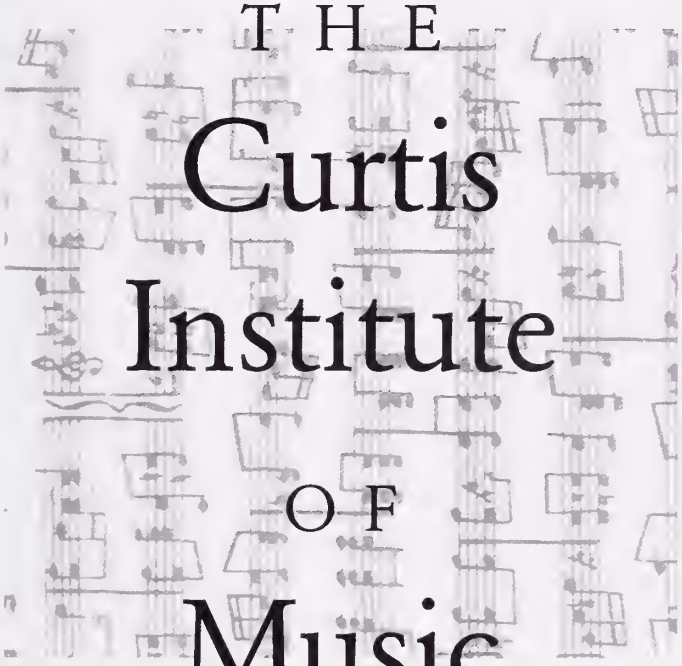
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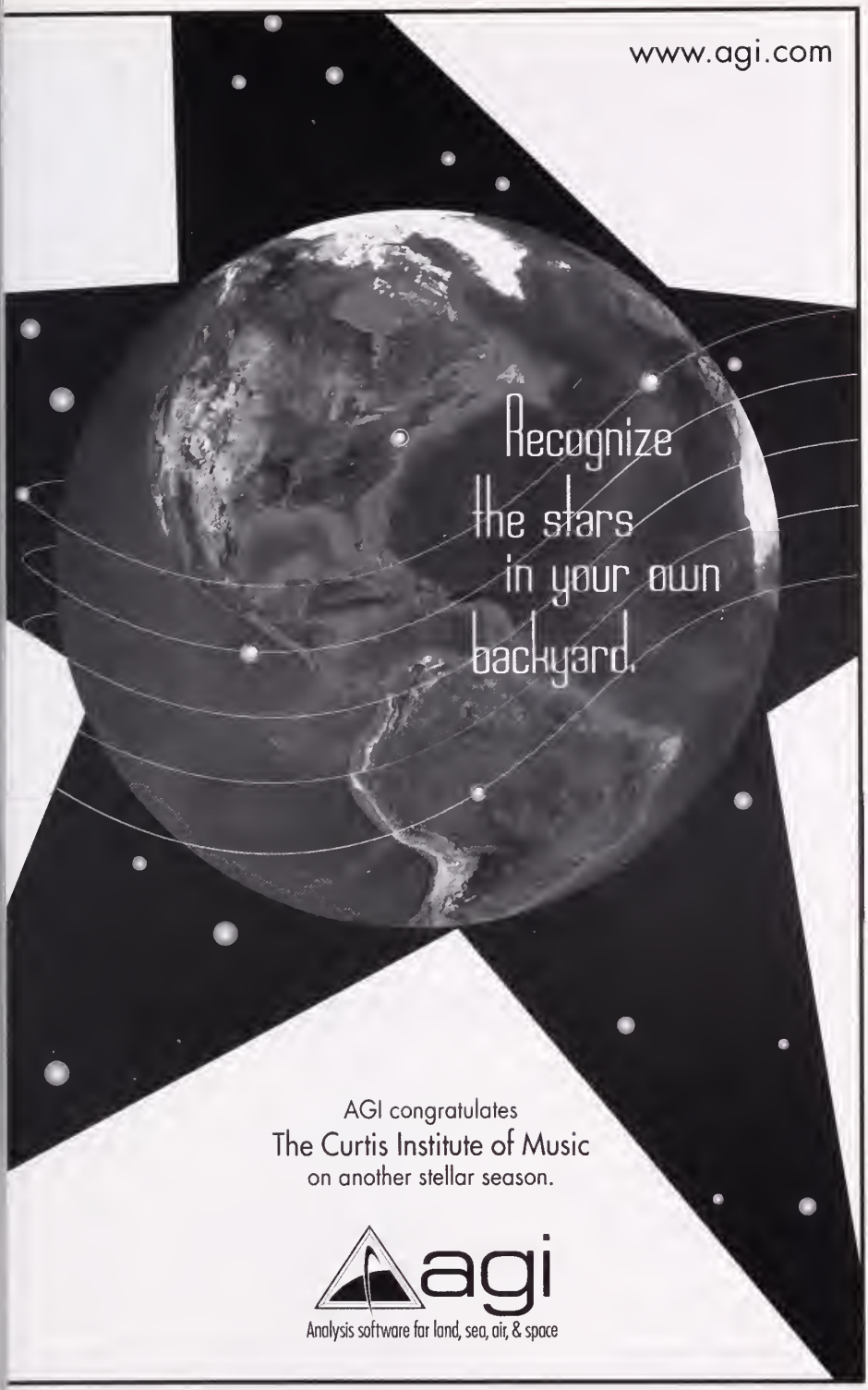
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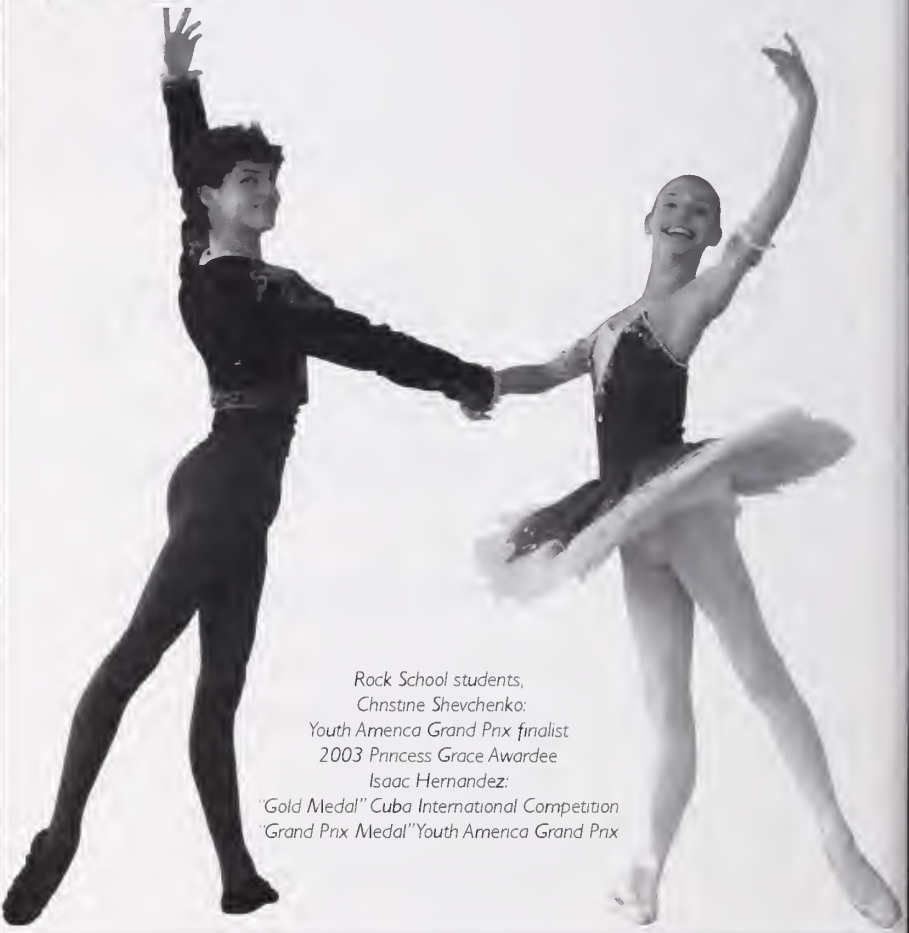
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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

Ninety-Ninth Student Recital
Sunday, May 1, 2005
Field Concert Hall, 3 p.m.

Elegy and Tarantella — Giovanni Bottesini (1821 – 1889)

Alexander Martin Hanna, *double bass*
Jungeun Kim, *piano*

Septet in E-flat major, Op. 20 — Ludwig van Beethoven (1770 – 1827)

Adagio — Allegro con brio
Adagio cantabile
Tempo di menuetto
Tema con variazioni
Scherzo
Andante con moto alla marcia — Presto

Rob Patterson, *clarinet*
Andrew Miyake Cuneo, *bassoon*
Alma Maria Liebrecht, *horn*
Katie Hyun, *violin*
Ida Kavafian, *viola*
Michael Haas, *cello*
Timothy Ressler, *double bass*

INTERMISSION

Quintet in A major, D. 667 ("Trout") Franz Schubert
(1797 – 1828)

Allegro vivace
Andante
Scherzo: Presto
Thema: Andantino mit Variationen
Finale: Allegro giusto

Jaram Kim, *violin*
Julianne Lee, *viola*
Abraham Feder, *cello*
Alexander Martin Hanna, *double bass*
YoonJung Han, *piano*

Photographic and recording equipment may not be used in Field Concert Hall.

The Beethoven septet was prepared by Ida Kavafian and Daniel Matsukawa.

The Schubert quintet was prepared by Peter Wiley.

Andrew Miyake Cuneo from Elmhurst, Ill., is a student of Bernard Garfield and entered Curtis in 2002.

Abraham Feder from Chicago is a student of David Soyer and Peter Wiley and entered Curtis in 2004.

Michael Haas from Windsor, Conn., is a student of David Soyer and entered Curtis in 2001.

YoonJung Han from Seoul is a student of Eleanor Sokoloff and entered Curtis in 2003.

Alexander Martin Hanna from Bowling Green, Ohio, is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2004.

Katie Hyun from Sugar Land, Tex., is a student of Pamela Frank and entered Curtis in 1998.

Jaram Kim from Gwang Ju, Korea, is a student of Ida Kavafian and entered Curtis in 2002.

Julianne Lee from Seoul is a student of Victor Danchenko and Joseph Silverstein and entered Curtis in 2000.

Alma Maria Liebrecht from Burtonsville, Md., is a student of Jerome Ashby and entered Curtis in 2002.

Rob Patterson from Cincinnati is a student of Donald Montanaro and entered Curtis in 2003.

Timothy Ressler from Burke, Va., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2000.

Ida Kavafian, faculty

Jungeun Kim, staff pianist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Sunday, May 1, 2005
Harp Class of Judy Loman
Field Concert Hall, 8 p.m.

J.S. Bach — **Suite No. 1, BWV 996 from Lute Suite in E minor, transcribed by Marie-Claire Jamet**
Sonja Wangensteen, harp

Debussy — **"La cathédrale engloutie" from 12 Preludes, Book 1, arranged by Carlos Salzedo**

Granados — ***Danza española No. 5: Andaluza,* arranged by Carlos Salzedo**

Handel — **"Arrival of the Queen of Sheba" from *Solomon*, arranged by Elizabeth Hainen**
Piper Runnion-Bareford, harp
Carol Angel Lin, harp
Soo Won Park, harp
Sonja Wangensteen, harp

Debussy — ***Danse sacrée et danse profane***
Soo Won Park, harp
Jungeun Kim, piano

Debussy — **Sonata**
Bianca Rose Garcia, flute
Teng Li, viola
Piper Runnion-Bareford, harp

Mozart — **Concerto in C major, K. 299**
Nadia Christina Kyne, flute
Carol Angel Lin, harp
Chenyang Xu, piano

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

One-Hundredth Student Recital
Sunday, May 1, 2005
Field Concert Hall, 8 p.m.

Harp Class of Judy Loman

Danses, pour harpe et orchestre à cordes — Claude Debussy (1862 – 1918)
- Danse sacrée
- Danse profane

Soo Won Park, *harp*
Jungeun Kim, *piano*

Suite No. 1, BWV 996, — Johann Sebastian Bach (1685 – 1750)
from Lute Suite in E minor
transcribed by Marie-Claire Jamet
- Prelude
- Allemande
- Courante
- Sarabande
- Bouree
- Gigue

Sonja Wangensteen, *harp*

Concerto in C major, K. 299 — Wolfgang Amadeus Mozart (1756 – 1791)

Allegro
Andantino
Rondeau: Allegro

Nadia Christina Kyne, *flute*
Carol Angel Lin, *harp*
Chenyang Xu, *piano*

INTERMISSION

Sonata — Debussy

Pastorale: Lento, dolce rubato
Interlude: Tempo di minuetto
Finale: Allegro moderato ma risoluto

Bianca Rose Garcia, *flute*
Teng Li, *viola*
Piper Runnion-Bareford, *harp*

Danza española No. 5: Andaluza — Enrique Granados (1867 – 1916)
arranged by Carlos Salzedo

"La cathédrale engloutie" from 12 Preludes, Book 1 — Debussy
arranged by Carlos Salzedo

"Arrival of the Queen of Sheba" from *Solomon* — George Frideric Handel (1685 – 1759)
arranged by Elizabeth Hainen

Piper Runnion-Bareford, *harp*
Carol Angel Lin, *harp*
Soo Won Park, *harp*
Sonja Wangensteen, *harp*

Photographic and recording equipment may not be used in Field Concert Hall.

The harp ensemble works were prepared by Elizabeth Hainen.

Bianca Rose Garcia from Salem, N.H., is a student of Jeffrey Khaner and entered Curtis in 2001.

Nadia Christina Kyne from Surrey, British Columbia, is a student of Jeffrey Khaner and entered Curtis in 2003.

Teng Li from Nan Jing, China, is a student of Joseph de Pasquale and Michael Tree and entered Curtis in 1999.

Carol Angel Lin from Oklahoma City, Okla., is a student of Judy Loman and entered Curtis in 2004.

Soo Won Park from Seoul is a student of Judy Loman and entered Curtis in 2002.

Piper Runnion-Bareford from Deerfield, N.H., is a student of Judy Loman and entered Curtis in 2002.

Sonja Wangensteen from Minneapolis is a student of Judy Loman and entered Curtis in 2002.

Chenyang Xu from Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2004.

Jungeun Kim, staff pianist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Monday, May 2, 2005
Field Concert Hall, 5:15 p.m.

Beethoven	**Sonata No. 4 in C major, Op. 102, No. 1** Eugena Chang, cello Jungeun Kim, piano
Brahms	**Sonata in E-flat major, Op. 120, No. 2**
Paganini	***La campanella*** Yoon-Ji Kang, viola Elena Jivaeva, piano
Penderecki	**Cadenza for Solo Viola** Yoon-Ji Kang, viola

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

One-Hundred First Student Recital
Monday, May 2, 2005
Field Concert Hall, 5:15 p.m.

❧

Sonata No. 4 in C major, Op. 102, No. 1 — Ludwig van Beethoven (1770 – 1827)
Andante — Allegro vivace
Adagio — Allegro vivace

Eugena Chang, *cello*
Jungeun Kim, *piano*

Cadenza for Solo Viola — Krysztof Penderecki (b. 1933)

Yoon-Ji Kang, *viola*

Sonata in E-flat major, Op. 120, No. 2 — Johannes Brahms (1833 – 1897)
Allegro amabile
Allegro appassionato
Andante con moto — Allegro

La campanella — Nicolò Paganini (1782 – 1840)

Yoon-Ji Kang, *viola*
Elena Jivaeva, *piano*

❧

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

❧

Eugena Chang from Hacienda Heights, Calif., is a student of Orlando Cole and Peter Wiley and entered Curtis in 2001.

Yoon-Ji Kang from Seoul is a student of Roberto Díaz and entered Curtis in 2002.

Elena Jivaeva, staff

Jungeun Kim, staff pianist

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

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Next Student Recital

Monday, May 2, 2005
Graduation Recital: Di Wu, piano
Field Concert Hall, 8 p.m.

Bartók	**Sonata**
Brahms	**Variations on a Theme by Paganini, Op. 35**
Debussy	***Estampes***
Higdon	***Secret & Glass Gardens***
Liszt	**Sonata in B minor**

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Curtis Faculty Recital

Wednesday, May 11, 2005
Jeffrey Khaner, flute, with Hugh Sung, piano
Field Concert Hall, 8 p.m.

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

One-Hundred Second Student Recital
Monday, May 2, 2005
Field Concert Hall, 8 p.m.

Graduation Recital: Di Wu, Piano

Estampes	Claude Debussy (1862 – 1918)
Pagodes	
La soirée dans Grenade	
Jardins sous la pluie	
Sonata in B minor	Franz Liszt (1811 – 1886)

INTERMISSION

Sonata	Béla Bartók (1881 – 1945)
Allegro moderato	
Sostenuto e pesante	
Allegro molto	
Secret & Glass Gardens	Jennifer Higdon (b. 1962)
Variations on a Theme by Paganini, Op. 35	Johannes Brahms (1833 – 1897)

❧

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Di Wu from Xiamen, China, is a student of Gary Graffman and entered Curtis in 2000.

Jennifer Higdon (Composition '88), faculty

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Di Wu's performance is dedicated to Mr. and Mrs. Graffman.

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Next Student Recital

Tuesday, May 3, 2005
Field Concert Hall, 5:15 p.m.

Beethoven — **Concerto No. 4 in G major, Op. 58**
Ran Jia, piano
Hugh Sung, piano accompaniment ('90)

Cascarino — **Sonata**
Andrew Miyake Cuneo, bassoon
Hugh Sung, piano ('90)

Mozart — **Sonata in G major, K. 301**
Shanshan Yao, violin
Meng-Chieh Liu, piano ('93)

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Curtis Faculty Recital

Wednesday, May 11, 2005
Jeffrey Khaner, flute, with Hugh Sung, piano
Field Concert Hall, 8 p.m.

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

One-Hundred Third Student Recital
Tuesday, May 3, 2005
Field Concert Hall, 5:15 p.m.

❧

Sonata in G major, K. 301 — Wolfgang Amadeus Mozart (1756 – 1791)
Allegro con spirito
Allegro

Shanshan Yao, *violin*
Meng-Chieh Liu, *piano*

Sonata — Romeo Cascarino (1922 – 2002)
Allegretto moderato
Andante cantabile
Allegretto giocoso

Andrew Miyake Cuneo, *bassoon*
Hugh Sung, *piano*

Concerto No. 4 in G major, Op. 58 — Ludwig van Beethoven (1770 – 1827)
Allegro moderato
Andante con moto
Rondo: Vivace

Ran Jia, *piano*
Hugh Sung, *piano accompaniment*

❧

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

❧

Andrew Miyake Cuneo from Elmhurst, Ill., is a student of Bernard Garfield and entered Curtis in 2002.

Ran Jia from Shanghai is a student of Gary Graffman and entered Curtis in 2004.

Shanshan Yao from Anhui, China, is a student of Aaron Rosand and entered Curtis in 2003.

Meng-Chieh Liu ('93), faculty, resident pianist

Hugh Sung ('90), director of instrumental accompaniment and student recitals

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Next Student Recital

Tuesday, May 3, 2005
Field Concert Hall, 8 p.m.

Brahms — **Concerto in D major, Op. 77**
Johannes Dickbauer, violin
Christina Anum-Dorhuso, piano ('03)

Schubert — **"An den Mond," D. 193**
"Der Zwerg," D. 771
"Fischerweise," D. 881
"Frülingsglaube," D. 686
"Ganymed," D. 544
"Litanei auf das Fest Aller Seelen," D. 343
"Nacht und Träume," D. 827
"Nachtstück," D. 672
from *Schwanengesang*, D. 957:
"Der Atlas"
"Der Doppelgänger"
"Ständchen"
Brenden Patrick Gunnell, tenor
Susan Nowicki, piano

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Curtis Faculty Recital

Wednesday, May 11, 2005
Jeffrey Khaner, flute, with Hugh Sung, piano
Field Concert Hall, 8 p.m.

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

One-Hundred Fourth Student Recital
Tuesday, May 3, 2005
Field Concert Hall, 8 p.m.

Concerto in D major, Op. 77 — Johannes Brahms (1833 – 1897)
Allegro non troppo
Adagio
Allegro giocoso, ma non troppo vivace

Johannes Dickbauer, *violin*
Christina Anum-Dorhuso, *piano*

Intermission

"Fischerweise," D. 881 — Franz Schubert (1797 – 1828)
"Frülingsglaube," D. 686
"Nachtstück," D. 672
"Nacht und Träume," D. 827
"Ganymed," D. 544
"Der Atlas" from *Schwanengesang*, D. 957

Brenden Patrick Gunnell, *tenor*
Susan Nowicki, *piano*

"Der Zwerg," D. 771 Schubert
"Ständchen" from *Schwanengesang*, D. 957
"Der Doppelgänger" from *Schwanengesang*, D. 957
"Litanei auf das Fest Aller Seelen," D. 343
"An den Mond," D. 193

Brenden Patrick Gunnell, *tenor*
Susan Nowicki, *piano*

❧

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The Schubert songs were prepared by Susan Nowicki and Ulrike Shapiro.

Johannes Dickbauer from Kremsmünster, Austria, is a student of Pamela Frank and entered Curtis in 2002.

Brenden Patrick Gunnell from Haslett, Mich., is a student of Joan Patenaude-Yarnell and entered Curtis in 2002.

Christina Anum-Dorhuso (Piano '03), staff

Susan Nowicki, opera and voice coach



Next Student Recital

Wednesday, May 4, 2005
Field Concert Hall, 5:15 p.m.

Liebermann — **Concerto for Flute and Orchestra, Op. 39**
Nadia Christina Kyne, flute
Christina Anum-Dorhuso, piano ('03)

Penderecki — **Concerto for Viola and Orchestra**
Brenton Caldwell, viola
Elena Jivaeva, piano

Ysaÿe — **Sonata in G major, Op. 27, No. 5**
Josef Špaček, violin

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2004/2005 Student Recital Series
Tuesday, May 3, 2005

Please hold all applause until the end of each set. Thank you.

Music by Franz Schubert

"Fischerweise," D. 881

Den Fischer fechten Sorgen
Und Gram und Leid nicht an;
Er löst am frühen Morgen
Mit leichtem Sinn den Kahn.

Da lagert rings noch Friede
Auf allen Flur und Bach,
Er ruft mit seinem Liede
Die gold'ne Sonne wach.

Er singt zu seinem Werke
Aus voller frischer Brust,
Die Arbeit gibt ihm Stärke,
Die Stärke Lebenslust.

Bald wird ein bunt Gewimmel
In allen Tiefen laut
Und plätschert durch den Himmel,
Der sich im Wasser baut.

Doch wer ein Netz will stellen,
Braucht Augen klar und gut,
Muß heiter gleich den Wellen
Und frei sein wie die Flut.

Dort angelt auf der Brücke
Die Hirtin. Schlauer Wicht,
Gib auf nur deine Tücke,
Den Fisch betrügst du nicht.

The fisherman's not worried
By sorrow and by care;
He sets sail in the morning,
His heart as light as air.

Peace is all around him,
In meadows and in streams
With his songs he wakens
The golden sunshine's beams.

He sings through his work
From full and cheery breast.
His works fills him with vigor,
His vigor gives him zest.

Then in the depths below him
A tumult starts to break,
And splashes through the heavens
Reflected in the lake.

But he who will a fish catch
Needs eyes that clearly see,
A heart as light as ether,
And as waves so free.

And on the bridge sits angling
The shepherdess so sweet. Cunning Fox!
Pray cease your tricks and cunning,
This fish you cannot deceive.

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"Frülingsglaube," D. 686

Die linden Lüfte sind erwacht,
Sie säuseln und wehen Tag und Nacht,
Sie schaffen an allen Enden.
O frischer Duft, o neuer Klang!
Nun, armes Herze, sei nicht bang!
Nun muß sich alles, alles wenden.

Balmy breezes are awakened,
They whisper and move day and night,
And everywhere creative.
O fresh scent, o new sound!
Now, poor heart, don't be afraid!
Now all, all must change.

Die Welt wird schöner mit jedem Tag,
Man weiß nicht, was noch werden mag,
Das Blühen will nicht enden;
Es blüht das fernste, tiefste Tal:
Nun, armes Herz, vergiß der Qual!
Nun muß sich alles, alles wenden.

With each day the world grows fairer,
One cannot know what is still to come,
The flowering will not end.
Even the deepest, most distant valley is in flower.
Now, poor heart, forget your torment.
Now all, all must change.

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"Nachtstück," D. 672 from *Schwanengesang*, D. 957

Wenn über Berge sich der Nebel breitet,
Und Luna mit Gewölken kämpft,
So nimmt der Alte seine Harfe, und schreitet,
Und singt waldeinwärts und gedämpft:

When over the mountains mist is spread,
And Luna battles against the clouds,
Then the old man takes his harp and strides,
Singing toward the forest, and intones:

"Du heilge Nacht:
Bald ist's vollbracht,
Bald schlaf ich ihn, den langen Schlummer,
Der mich erlöst von allem Kummer."

"You holy night:
Soon it will be over,
Soon I shall sleep the long sleep
That will free me from every torment."

Die grünen Bäume rauschen dann:
"Schlaf süß, du guter, alter Mann";
Die Gräser lispeln wankend fort:
"Wir decken seinen Ruheort";

The green trees then murmur:
"Sleep sweetly, you good, old man";
The grasses whisper as they wave:
"We will cover his place of rest";

Und mancher liebe Vogel ruft:
"O laßt ihn ruhn in Rasengruft!"
Der Alte horcht, der Alte schweigt,
Der Tod hat sich zu ihm geneigt.

And many lovely bird calls:
"O let him rest in his grassy tomb!"
The old man hears, the old man is silent;
Death has bowed before him.

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"Nacht und Träume," D. 827

Heil'ge Nacht, du sinkest nieder;
Nieder wallen auch die Träume
Wie dein Mondlicht durch die
Räume,
Durch der Menschen stille Brust:
Die belauschen sie mit Lust;
Rufen, wenn der Tag erwacht:
Kehre wieder, heil'ge Nacht!
Holde Träume, kehret wieder!

Holy night, you sink down;
Dreams, too, drift down
Like your moonlight through space,
Through the peoples' silent breast:
They listen with delight
Calling out when day awakens:
Return, holy night!
Fair dreams, return!

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"Ganymed," D. 544

Wie im Morgenglanze
Du rings mich anglühst,
Frühling, Geliebter!
Mit tausendfacher Liebeswonne
Sich an mein Herz drängt
Deiner ewigen Wärme
Heilig Gefühl,
Unendliche Schöne!

How in the morning light
You surround me with glowing,
Spring, beloved!
With love's thousand — fold bliss,
To my heart presses
Your eternal warmth
Of sacred feelings
And endless beauty!

Daß ich dich fassen möcht'
In diesen Arm!

Would that I could clasp
You in these arms!

Ach, an deinem Busen
Lieg' ich und schmachte,
Und deine Blumen, dein Gras
Drängen sich an mein Herz.
Du kühlst den brennenden
Durst meines Busens,
Lieblicher Morgenwind!
Ruft drein die Nachtigall
Liebend mach mir aus dem Nebeltal.

Ah, at your breast
I lie and languish,
And your flowers and your grass
Press themselves to my heart.
You cool the burning
Thirst of my breast,
Lovely morning wind!
The nightingale calls
Lovingly to me from the misty vale.

Ich komm', ich komme!
Wohin? Ach, wohin?

I am coming, I am coming!
But whither? To where?

Hinauf! Hinauf strebt's.
Es schweben die Wolken
Abwärts, die Wolken
Neigen sich der sehnenden Liebe.
Mir! Mir!
In eurem Schosse
Aufwärts!

Upwards I strive, upwards!
The clouds float
Downwards, the clouds
Bow down to yearning love.
To me! To me!
In your lap
Upwards!

Umfangend umfangen!
Aufwärts an deinen Busen,
Alliebender Vater!

Embracing, embraced!
Upwards to your bosom,
All — loving Father!

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"Der Atlas" from *Schwanengesang*, D. 957

Ich unglücksel'ger Atlas! Eine Welt,
Die ganze Welt der Schmerzen muß ich tragen,
Ich trage Unerträgliches, und brechen
Will mir das Herz im Leibe.

I, unhappyAtlas!
A world, the entire world of pain, must I carry,
I carry un-carryable, and the heart
Within me wants to break.

Du stolzes Herz, du hast es ja gewollt!
Du wolltest glücklich sein, unendlich glücklich,
Oder unendlich elend, stolzes Herz,
Und jetzo bist du elend.

Proud heart, you have wanted it thus!
You wanted to be happy, eternally happy,
Or eternally miserable, you proud heart,
And now you are miserable.

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"Der Zwerg," D. 771

Im trüben Licht verschwinden schon die Berge,
Es schwebt das Schiff auf glatten Meereswogen,
Worauf die Königin mit ihrem Zwerge.

Into the gloomy light, the mountains are already disappearing
On flat sea waves floats a boat:
On board are the queen and her dwarf.

Sie schaut empor zum hochgewölbten Bogen,
Hinauf zur lichtdurchwirkten blauen Ferne;
Die mit der Milch des Himmels blau durchzogen.

She gazes up into the high-arched vault,
Into the blue, light-woven distance
That with the milk of the sky is streaked blue.

"Nie, nie habt ihr mir gelogen noch, ihr Sterne,"
So ruft sie aus, "bald werd' ich nun entschwinden,
Ihr sagt es mir, doch sterb' ich wahrlich gerne."

"Never, never have you lied to me yet, you stars,"
So she cries, "and soon I will vanish,
You tell me; but in truth, I will die gladly."

Da tritt der Zwerg zur Königin, mag binden
Um ihren Hals die Schnur von roter Seide,
Und weint, als wollt' er schnell vor Gram erblinden.

Er spricht: "Du selbst bist schuld an diesem Leide
Weil um den König du mich hast verlassen,
Jetzt weckt dein Sterben einzig mir noch Freude.

"Zwar werd' ich ewiglich mich selber haßen,
Der dir mit dieser Hand den Tod gegeben,
Doch mußt zum frühen Grab du nun erblassen."

Sie legt die Hand aufs Herz voll jungem Leben,
Und aus dem Aug' die schweren Tränen rinnen,
Das sie zum Himmel betend will erheben.

"Mögst du nicht Schmerz durch meinen Tod gewinnen!"
Sie sagt's; da küßt der Zwerg die bleichen Wangen,
D'rauf alsobald vergehen ihr die Sinnen.

Der Zwerg schaut an die Frau, von Tod befangen,
Er senkt sie tief ins Meer mit eig'nen Händen,
Ihm brennt nach ihr das Herz so voll Verlangen,
An keiner Küste wird er je mehr landen.

Then the gnome steps up to the queen
To bind a red silk cord around her neck,
And he weeps as if he wanted to blind himself with grief.

He speaks: "You yourself are to blame for this suffering
Because you have forsaken me for the king.
Now only your death will awaken joy in me.

"It is true I will hate myself forever
For having bestowed death on you with my own hand;
But now, pale, you must go to your early grave."

She lays her hand on her heart full of youthful life,
And heavy tears run from her eyes
That she would lift imploringly to the heavens.

"May you suffer no pain through my death!"
She says; the gnome kisses her pale cheeks
And in that moment her senses leave her.

The gnome gazes at the lady, overcome with death,
And sinks her deep into the sea with his own hands.
His heart burns with desire for her;
Upon no coast will he ever land again.

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"Ständchen" from *Schwanengesang*, D. 957

Leise flehen meine Lieder
Durch die Nacht zu dir;
In den stillen Hain hernieder,
Liebchen, komm zu mir!

Flüsternd schlanke Wipfel rauschen
In des Mondes Licht;
Des Verräters feindlich Lauschen
Fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen?
Ach! sie flehen dich,
Mit der Töne süßen Klagen
Flehen sie für mich.

Sie verstehn des Busens Sehnen,
Kennen Liebesschmerz,
Rühren mit den Silbertönen
Jedes weiche Herz.

Laß auch dir die Brust bewegen,
Liebchen, höre mich!
Bebend harr' ich dir entgegen!
Komm, beglücke mich!

Lightly flies my songs
Through the night to you;
Below in the quiet grove,
Beloved, come to me!

The rustle of slender leaf tips whispers
In the moonlight;
Do not fear the evil spying
Of the betrayer, my dear.

Do you hear the nightingales call?
Ah, they beckon to you,
With the sweet sound of their singing
They beckon to you for me.

They understand the heart's longing,
Know the pain of love,
They calm each tender heart
With their silver tones.

Let them also stir within your breast,
Beloved, hear me!
Trembling I wait for you,
Come, please me!

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"Der Doppelgänger" from *Schwanengesang*, D. 957

Still ist die Nacht, es ruhen die Gassen,
In diesem Hause wohnte mein Schatz;
Sie hat schon längst die Stadt verlassen,
Doch steht noch das Haus auf demselben Platz.

Da steht auch ein Mensch und starrt in die Höhe
Und ringt die Hände vor Schmerzensgewalt;
Mir graust es, wenn ich sein Antlitz sehe
— Der Mond zeigt mir meine eigne Gestalt.

The night is calm, the alleys are peaceful,
In this house lived my dearest;
She has already left the city long ago,
But the house still stands, in the same place.

A form is standing there, too, staring up into space,
And powerfully wringing his hands in pain's force.
I quake, when I see his countenance,
The moon shows me my own form.

Du Doppelgänger, du bleicher
Geselle!
Was äffst du nach mein Liebesleid,
Das mich gequält auf dieser Stelle
So manche Nacht, in alter Zeit?

You my fearful double, you pallid
partner!
Why do you ape the pain of my love,
That has tortured me here in this spot
So many a night, in times long ago?

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"Litanei auf das Fest Aller Seelen," D. 343

Ruh'n in Frieden alle Seelen,
Die vollbracht ein banges Quälen,
Die vollendet süßen Traum,
Lebensatt, geboren kaum,
Aus der Welt hinüberschieden:
Alle Seelen ruhn in Frieden!

Rest in peace, all souls
Who have had done with anxious
torment,
Who have had done with sweet dreams
Who, sated with life and hardly born,
Have departed from this world:
All souls rest in peace!

Liebevoller Mädchen Seelen,
Deren Tränen nicht zu zählen,
Die ein falscher Freund verließ,
Und die blinde Welt verstieß
Alle die von hinnen schieden,
Alle Seelen ruhn in Frieden!

Maiden souls, full of love,
Whose tears cannot be counted,
Who have abandoned a false friend
And have disowned the blind world;
All who have parted from here,
All souls rest in peace!

Und die nie der Sonne lachten,
Unterm Mond auf Domen wachten,
Gott, in reinen Himmelslicht,
Einst zu sehn von Angesicht:
Alle die von hinnen schieden,
Alle Seelen ruhn in Frieden!

And those who never smiled at the
sun,
Keeping watch on the thorns beneath
the moon,
To see God in the pure heavenly light
And look him just once in the face:
All who have parted from here,
All souls rest in peace!

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"An den Mond," D. 193

Füllest wieder Busch und Tal
Still mit Nebelglanz,
Lösest endlich auch einmal
Meine Seele ganz.

Fill again every bush and valley
Quietly with a splendid misty-shine
And finally set loose
Entirely my soul.

Breitest über mein Gefild
Lindernd deinem Blick,
Wie des Freundes Auge mild
Über mein Geschick.
Jeden Nachklang fühlt mein Herz

Spread over my domain
Your gaze gently,
As a friend's mild eyes
Over my fate.
Every echo my heart feels,

Froh und trüber Zeit,
Wandle zwischen Freud und Schmerz
In der Einsamkeit.

Fließe, fließe, lieber Fluß!
Nimmer werd ich froh;
So verrauschte Scherz und Kuß,
Und die Treue so.

Selig, wer sich vor der Welt
Ohne Haß verschließt,
Einen Freund am Busen hält
Und mit dem genießt,

Was, von Menschen nicht gewußt
Oder nicht bedacht,
Durch das Labyrinth der Brust
Wandelt in der Nacht.

Of happy and troubled times;
I wander between joy and pain
In my solitude.

Flow, flow on, dear river!
Never shall I be cheerful,
So faded away have jokes and kisses become
— and the faithfulness as well.

Blissful is he who, away from the world,
Locks himself without hate,
Holding to his heart one friend
And enjoying with him

What, from Men is not known
Or not thought on,
Through the Labyrinth of the breast,
Wanders in the night.

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

One-Hundred Fifth Student Recital
Wednesday, May 4, 2005
Field Concert Hall, 5:15 p.m.

❧

Sonata in G major, Op. 27, No. 5 — Eugène Ysaÿe (1858 – 1931)
L'aurore
Danse rustique

Josef Špaček, *violin*

Concerto for Viola and Orchestra — Krysztof Penderecki (b. 1933)

Brenton Caldwell, *viola*
Elena Jivaeva, *piano*

Concerto for Flute and Orchestra, Op. 39 — Lowell Liebermann (b. 1961)
Moderato
Molto adagio
Presto

Nadia Christina Kyne, *flute*
Christina Anum-Dorhuso, *piano*

❧

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

❧

Brenton Caldwell from Tyler, Tex., is a student of Roberto Díaz and entered Curtis in 2004.

Nadia Christina Kyne from Surrey, British Columbia, is a student of Jeffrey Khaner and entered Curtis in 2003.

Josef Špaček from Prague is a student of Ida Kavafian and Jaime Laredo and entered Curtis in 2004.

Christina Anum-Dorhuso (Piano '03), staff

Elena Jivaeva, staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

❧

Next Student Recital

Wednesday, May 4, 2005
Graduation Recital: Johanna Koelmel, violin
Field Concert Hall, 8 p.m.

J.S. Bach	**Sonata No. 1 in G minor, BWV 1001**
Ysaÿe	**Sonata in E minor, Op. 27, No. 4**
	Johanna Koelmel, violin
P. Kölmel	***Journey Through Sudden Places***
	Johanna Koelmel, solo violin
	Lily Francis, violin
	Alexandra Osborne, violin
	Julianne Lee, viola
	Earl Lee, cello
	Paul Kowert, double bass
	Susanne Son, piano ('93)
Prokofiev	**Sonata in F minor, Op. 80**
Schubert	**Rondo in B minor, D. 895, "Rondeau brillant"**
	Johanna Koelmel, violin
	Susanne Son, piano ('93)

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Curtis Faculty Recital

Wednesday, May 11, 2005
Jeffrey Khaner, flute, with Hugh Sung, piano ('90)
Field Concert Hall, 8 p.m.

Brahms	Sonata in E-flat major, Op. 120, No. 2
Ginastera	"Danza de la moza donosa" from *Danzas Argentinas*, arranged by Hugh Sung
Hagen	Sonata No. 2 for Flute and Piano
Zhou Tian	Duet for Flute and Piano

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

One-Hundred Sixth Student Recital
Wednesday, May 4, 2005
Field Concert Hall, 8 p.m.

❧

Graduation Recital: Johanna Kölmel, violin

Sonata No. 1 in G minor, BWV 1001 — Johann Sebastian Bach (1685 – 1750)
- Adagio
- Fuga: Allegro
- Siciliana
- Presto

Johanna Kölmel, *violin*

Sonata in F minor, Op. 80 — Sergey Prokofiev (1891 – 1953)
- Andante assai
- Allegro brusco
- Andante
- Allegrissimo

Johanna Kölmel, *violin*
Susanne Son, *piano*

INTERMISSION

Sonata in E minor, Op. 27, No. 4 — Eugène Ysaÿe (1858 – 1931)

Allemanda
Sarabande
Finale

Johanna Kölmel, *violin*

Rondo in B minor, Op. 70, D. 895, "Rondeau brillant" — Franz Schubert (1797 – 1828)

Johanna Kölmel, *violin*
Susanne Son, *piano*

Journey Through Sudden Places — Philipp Kölmel (b. 1973)
arranged for solo violin, piano, and strings

Part I
Part II

Johanna Kölmel, *solo violin*
Lily Francis, *violin*
Alexandra Osborne, *violin*
Julianne Lee, *viola*
Earl Lee, *cello*
Paul Kowert, *double bass*
Susanne Son, *piano*

❧

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❧

The Kölmel septet was prepared by Pamela Frank.

Lily Francis from West Hartford, Conn., is a student of Joseph Silverstein and entered Curtis in 2001.

Johanna Kölmel from Erfurt, Germany, is a student of Joseph Silverstein and entered Curtis in 2002.

Paul Kowert from Madison, Wis., is a student of Edgar Meyer and Harold Hall Robinson and entered Curtis in 2004.

Earl Lee from Yeosu, Korea, is a student of Peter Wiley and entered Curtis in 2000.

Julianne Lee from Seoul is a student of Victor Danchenko and Joseph Silverstein and entered Curtis in 2000.

Alexandra Osborne from Sydney is a student of Pamela Frank and Aaron Rosand and entered Curtis in 2001.

Susanne Son (Piano '93), staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

Next Student Recital

Thursday, May 5, 2005
Field Concert Hall, 5:15 p.m.

Bach	**Suite No. 1, BWV 996, from Lute Suite in E minor, transcribed by Marie-Claire Jamet** Piper Runnion-Bareford, harp
Barber	**"Sure on this shining night," Op. 13, No. 3** **"The Crucifixion" from *Hermit Songs*, Op. 29** **"The Daisies," Op. 2, No. 1** Kwan Kyu Yi, tenor José Meléndez, piano
Brahms	**"Alte Liebe," Op. 72, No. 1** **"An Die Nachtigall," Op. 46, No 4** **"Liebestreu," Op. 3, No. 1**
Cuckson	**Fantasy on a Theme by Gustav Holst**
Massenet	**"Meditation" from *Thaïs*, arranged by Scott Hartman**
Piazzolla	**Two Songs**
Vivaldi	**Sonata in B-flat major for Cello and Basso Continuo, RV 47** Shachar Israel, trombone Piper Runnion-Bareford, harp

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

One-Hundred Seventh Student Recital
Thursday, May 5, 2005
Field Concert Hall, 5:15 p.m.

❧

"The Daisies," Op. 2, No. 1 — Samuel Barber (1910 – 1981)
"The Crucifixion" from *Hermit Songs*, Op. 29
"Sure on this shining night," Op. 13, No. 3

Kwan Kyu Yi, *tenor*
Hugh Sung, *piano*

Sonata in B-flat major for Cello and Basso Continuo, RV 47 — Antonio Vivaldi (1678 – 1741)
Largo
Allegro
Largo
Allegro

Fantasy on a Theme by Gustav Holst — Robert Cuckson (b. 1942)

Shachar Israel, *trombone*
Piper Runnion-Bareford, *harp*

Suite No. 1, BWV 996,
from Lute Suite in E minor
transcribed by Marie-Claire Jamet

Johann Sebastian Bach
(1685 – 1750)

Prelude
Allemande
Courante
Sarabande
Bouree
Gigue

Piper Runnion-Bareford, *harp*

"Meditation" from *Thaïs*
arranged by Scott Hartman

Jules Massenet
(1842 – 1912)

"Liebestreu," Op. 3, No. 1
"An Die Nachtigall," Op. 46, No 4
"Alte Liebe," Op. 72, No. 1

Johannes Brahms
(1833 – 1897)

"Oblivion"
arranged by José Bragato

Astor Piazzolla
(1921 – 1992)

Shachar Israel, *trombone*
Piper Runnion-Bareford, *harp*

"Liebertango"

Piazzolla

Shachar Israel, *trombone*
Piper Runnion-Bareford, *harp*
Patricia Franceschy, *percussion*

❧

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

❧

The Barber songs were prepared by Joan Patenaude-Yarnell.

The remainder of the program was prepared by Robert Cuckson.

Patricia Franceschy from Veracruz, Mexico, is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2004.

Shachar Israel from Nahariya, Israel, is a student of Nitzan Haroz and entered Curtis in 2003.

Piper Runnion-Bareford from Deerfield, N.H., is a student of Judy Loman and entered Curtis in 2002.

Kwan Kyu Yi from Bayside, N.Y., is a student of Ignat Solzhenitsyn and entered Curtis in 2004.

Samuel Barber (Composition '34)

Hugh Sung ('90), director of instrumental accompaniment and student recitals

Next Student Recital

Thursday, May 5, 2005
Graduation Recital: Laura Rey, soprano
Field Concert Hall, 8 p.m.

Menotti — **"The Telephone, or, L'amour a trois"**
Laura Rey, soprano
James J. Kee, baritone
Donald St. Pierre, piano

Milano — **Three Psalms**
Laura Rey, soprano
Lisa Steltenpohl, viola
Laura Block, viola
Bronwyn Banerdt, cello
Samuel Fletcher, cello

Schubert — **"Auf dem Strom," D. 943**
Laura Rey, soprano
Alma Maria Liebrecht, horn
Donald St. Pierre, piano

Vivaldi — **Cantata RV 657, "Geme l'onda che parte dal fonte"**
Laura Rey, soprano
Donald St. Pierre, harpsichord
Bronwyn Banerdt, cello

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The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

One-Hundred Eighth Student Recital
Thursday, May 5, 2005
Field Concert Hall, 8 p.m.

❧

Graduation Recital: Laura Rey, soprano

Cantata RV 657, "Geme l'onda che parte dal fonte" Antonio Vivaldi (1678 – 1741)
Aria: "Geme l'onda che parte dal fonte"
Recitativo: "Ah, ch'un'immensa doglia"
Aria: "Deh non partir sì presto"

Laura Rey, *soprano*
Donald St. Pierre, *harpsichord*
Bronwyn Banerdt, *cello*

"Auf dem Strom," D. 943 Franz Schubert (1797 – 1828)

Laura Rey, *soprano*
Alma Maria Liebrecht, *horn*
Donald St. Pierre, *piano*

Three Psalms — Roberto Milano (1936 – 2005)

Like as the hart (Psalm 42)
O how amiable are thy dwellings (Psalm 84)
Behold now, praise the Lord (Psalm 134)

Laura Rey, *soprano*
Lisa Steltenpohl, *viola*
Laura Block, *viola*
Bronwyn Banerdt, *cello*
Samuel Fletcher, *cello*

INTERMISSION

"The Telephone, or, L'amour à trois" — Gian Carlo Menotti (b. 1911)

Laura Rey, *soprano*
James J. Kee, *baritone*
Donald St. Pierre, *piano*

❧

Photographic and recording equipment may not be used in Field Concert Hall.

❧

Bronwyn Banerdt from Woodland Hills, Calif., is a student of David Soyer and entered Curtis in 2004.

Laura Block from Dallas is a student of Roberto Díaz and entered Curtis in 2004.

Samuel Fletcher from Rockwall, Tex., is a student of David Soyer and entered Curtis in 2003.

James J. Kee from Washington, D.C., is a student of Marlena Kleinman Malas and entered Curtis in 2001.

Alma Maria Liebrecht from Burtonsville, Md., is a student of Jerome Ashby and entered Curtis in 2002.

Laura Rey from San Juan, Puerto Rico, is a student of Joan Patenaude-Yarnell and entered Curtis in 2003.

Lisa Steltenpohl from North Barrington, Ill., is a student of Roberto Díaz and entered Curtis in 2002.

Gian Carlo Menotti (Composition '33)

Donald St. Pierre, opera and voice coach

❧

Laura Rey's performance is dedicated to God, to her family and friends, and to the memory of Robert Milano.

Next Student Recital

Friday, May 6, 2005
Field Concert Hall, 5:15 p.m.

Beethoven	**Sonata in F major, Op. 17** Alma Maria Liebrecht, horn Chenyang Xu, piano
Dupré	**Allegro deciso from *Evocation: Poème symphonique*, Op. 37** Ahreum Han, organ
Hummel	**Concerto in E-flat major** Christopher Konfirst, trumpet Sean Kennard, piano ('04)
Mendelssohn	**Sonata in F major** Shanshan Yao, violin Christina Anum-Dorhuso, piano ('03)

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Graduation Recital: Laura Rey, soprano
Thursday, May 5, 2005

Please hold all applause until the end of each set. Thank you.

Cantata RV 657, "Geme l'onda che parte dal fonte"
Aria: "Geme l'onda che parte dal fonte"
Recitativo: "Ah, ch'un'immensa doglia"
Aria: "Deh non partir sì presto"
Music by Antonio Vivaldi

Aria
Geme l'onda che parte dal fonte
Langue il fiore, che il sole non vede,
E in la valle, nel prato e su 'l monte
Sempre in pianto ora parte ora riede
Usignuol che l'amante perdé.

Ma non geme non langue né piange
Quell'augello, quel fior e quell'onda
Come il cor che nel petto si frange,
come l'alma, cui duolo circonda,
caro Tirsi, lontana da te.

Aria
The stream moans when too far
From its source, the flower languishes
When it does not see the sun,
And in the vale, in the meadow, on the hills
The nightingale that has lost its mate
Forever weeps as it comes and goes.

But that bird, that flower, that stream
Does not weep nor languish nor moan
Like the heart that breaks in my breast,
Like this soul beset by torments,
Dear Tirsi, when far from your presence.

Recitativo
Ah, ch'un'immensa doglia
Tutta mi strugge in pianto,
E non so come questa,
Ch'in te sol vive alma d'amor ferita,
Lunge da gl'occhi tuoi rimanga in vita.
So ben che se la speme
Di ritornar a vagheggiarti ancora
Non temprasse un dolor così inumano,
Ciò che non fece il duol faria la mano.

Ché men fiero sarebbe e rio martire,
Una volta morir che ogno'or languire.

Recitativo
Ah, an immense pain
Wears me out in weeping,
And I do not know how this soul,
Wounded by love, living only for you,
Can stay alive when far from your glance.
Well do I know, that if the hope
Of returning to gaze fondly on you
Did not temper such cruel grief,
My own hand would do what sorrow did not accomplish.

For it would be suffering less savage,
Less terrible, to die just once than to languish forever.

Aria
Deh non partir sì presto
Conforto del mio cor,
Ristoro al mio penar cara speranza.
Serbami al mio diletto,
In onta a quel dolor,
Che tenta d'atterrar la mia costanza.

Aria
Pray do not leave so quickly,
Consolation of my heart,
Relieve my torment, cherished Hope.
Keep me true to my darling,
Despite this grief,
That would destroy my constancy.

Translation by Charles Johnston

"Auf dem Strom," D. 943
Music by Franz Schubert

Nimm die letzten Abschiedsküsse
Und die wehenden, die Grusse,
Die ich noch ans Ufer sende,
Eh' dein Fuss sich scheidend wende!
Schon wird von des Stromes Wogen
Rasch der Nachen fortgezogen,
Doch den tränendunklen Blick
Zieht die Sehnsucht stets zurück!

Take the last parting kisses
And these, my waves of farewell,
That I send to the river bank,
Just before you turn your steps away.
The river's current is already
Sweeping the barque swiftly away
But my tear-clouded gaze
Turns longingly back again.

Und so trägt mich denn die Welle
Fort mit unerflehter Schnelle.
Ach, schon ist die Flur verschwunden,
Wo ich selig Sie gefunden!
Ewig hin, ihr Wonnetage!
Hoffnungsleer verhallt die Klage
Um das schöne Heimatland,
Wo ich ihre Liebe fand.

And thus the waves bear me
Away in unwanted haste.
Oh, the meadow is now out of sight,
Where I, with bliss, came upon her!
Gone forever, you days of joy!
Hollow resounds the hopeless cry
Through the lovely home-country,
Where I first found her love.

Sieh, wie flieht der Strand vorüber,
Und wie drängt es mich hinüber,
Zieht mit unnennbaren Banden,
An der Hütte dort zu landen,
In der Laube dort zu weilen;
Doch des Stromes Wellen eilen
Weiter ohne Rast und Ruh,
Führen mich dem Weltmeer zu!

See how the river's shores flit by,
And how my yearning draws me there,
Urging me with a power beyond words,
To land there where the little hut stands,
To tarry there within the arbor;
But the flowing river hurries
Further on unceasingly,
It carries me toward the ocean!

Ach, vor jener dunklen Wüste,
Fern von jeder heitern Küste,
Wo kein Eiland zu erschauen,
O, wie fasst mich zitternd Grauen!
Wehmutstränen sanft zu bringen,
Kann kein Lied vom Ufer dringen;
Nur der Strurm weht kalt daher

Oh, at the thought of those dark wastes,
Far from any bright shore,
Where no island can be seen,
Oh, I am seized with trembling dread!
Tears of yearning cannot be shed,
Softly at the songs from the shore;

Durch das grau gehobne Meer!

Keine des Auges sehnend Schweifen
Keine Ufer mehr ergreifen,
Nun, so schau' ich zu den Sternen
Auf in jenen heil' gen Fernen!

Ach, bei ihrem milden Scheine
Nannt' ich sie zuerst die Meine;
Dort vielleicht, o tröstend Glück!
Dort begegn' ich ihrem Blick.

Only the cold and stormy wind
Blows across the grey, heavy seas!

If the eye which searches longingly
Cannot espy any coast at all,
Why then I'll gaze up at the stars
Far above in those sacred heights.

Oh, by their gentle light
I called her, for the first time, mine;
There, perhaps — O happy thought!
There I might look into her eyes.

Translation by Michele Lester

Three Psalms
Music by Roberto Milano

Like as the hart (Psalm 42)
Like as the hart desireth the water brooks,
So longeth my soul after thee, O God.
My soul is athirst for God, yea, even for the living God.
Why art thou so full of heaviness, O my soul?
And why art thou so disquieted within me?
My soul is vexed within me;
Therefore will I remember thee from the land of the Jordan,
From Hermon and the little hill.
The Lord will grant his loving kindness in the daytime;
In the night season will I sing of Him,
And make my prayer unto the God of my life.

O how amiable are thy dwellings (Psalm 84)
O how amiable are thy dwellings, thou Lord of hosts.
My soul hath a desire and longing to enter into the courts of the Lord.
My heart and my flesh rejoice in the living God.
Blessed is the man whose strength is in Thee;
In whose heart are thy ways.
Who going through the vale of misery use it for a well;
And the pools are filled with water.
They will go from strength to strength and unto the God of gods
Appeareth ev'ry one of them in Sion.

Behold now, praise the Lord (Psalm 134)
Behold now, praise the Lord,
All ye servants of the Lord;
Ye that by night stand in the house of the Lord,
Even in the courts of the house of our God,
Lift up your hands in the sanctuary and praise the Lord.
The Lord that made heaven and earth, give thee blessing out of Sion.

The Curtis Institute of Music

Gary Graffman, President/Director

2004/2005 Student Recital Series

The Edith L. and Robert Prostkoff Memorial Concert Series

❧

One-Hundred Ninth Student Recital
Friday, May 6, 2005
Field Concert Hall, 5:15 p.m.

❧

Allegro deciso from *Evocation: Poème symphonique*, Op. 37 — Marcel Dupré (1886 – 1971)

Ahreum Han, *organ*

Concerto in E-flat major — Johann Nepomuk Hummel (1778 – 1837)

Allegro con spirito
Andante
Rondo

Christopher Konfirst, *trumpet*
Sean Kennard, *piano*

Sonata in F major, Op. 17 — Ludwig van Beethoven (1770 – 1827)

Allegro moderato
Poco adagio, quasi andante—
Rondo: Allegro moderato

Alma Maria Liebrecht, *horn*
Chenyang Xu, *piano*

Sonata in F major — Felix Mendelssohn (1809 – 1847)

Allegro vivace
Adagio
Allegro vivace

Shanshan Yao, *violin*
Christina Anum-Dorhuso, *piano*

❧

This afternoon's program will be performed without intermission.
Photographic and recording equipment may not be used in Field Concert Hall.

❧

This is the final performance of the Curtis Student Recital Series for 2004/2005. The 2005/2006 series begins on Monday, October 10 at 8 p.m. Enjoy your summer.

The Beethoven sonata was prepared by Jerome Ashby and Seymour Lipkin.

Ahreum Han from Tucker, Ga., is a student of Alan Morrison and entered Curtis in 2004.

Christopher Konfirst from Homer Glen, Ill., is a student of Frank Kaderabek and entered Curtis in 2001.

Alma Maria Liebrecht from Burtonsville, Md., is a student of Jerome Ashby and entered Curtis in 2002.

Chenyang Xu from Sichuan, China, is a student of Seymour Lipkin and entered Curtis in 2004.

Shanshan Yao from Anhui, China, is a student of Aaron Rosand and entered Curtis in 2003.

Sean Kennard (Piano '04)

Christina Anum-Dorhuso (Piano '03), staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.



Curtis Faculty Recital

Wednesday, May 11, 2005
Jeffrey Khaner, flute, with Hugh Sung, piano ('90)
Field Concert Hall, 8 p.m.

Brahms	**Sonata in E-flat major, Op. 120, No. 2**
Ginastera	**"Danza de la moza donosa" from *Danzas Argentinas*, arranged by Hugh Sung**
Hagen	**Sonata No. 2 for Flute and Piano**
Zhou Tian	**Duet for Flute and Piano**

Programs are subject to change. Call the Recital Hotline, 215-893-5261, for the most up-to-date information.

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, President/Director

2004/2005 STUDENT RECITAL SERIES

The Edith L. and Robert Prostkoff Memorial Concert Series

One-Hundred Tenth Student Recital
Friday, May 6, 2005
Field Concert Hall, 8 p.m.

Memory of the Woods — Akemi Naitō (b. 1956)

Dennis Petrunin, *marimba*

Sonata in A major, D. 959 — Franz Schubert (1797 – 1828)
Allegro
Andantino
Scherzo: Allegro vivace
Rondo: Allegretto

Jie Chen, *piano*

INTERMISSION

Sonata in B-flat major, K. 378 — Wolfgang Amadeus Mozart (1756 – 1791)
Allegro moderato
Andantino sostenuto e cantabile
Rondeau: Allegro

Jung-Min Amy Lee, *violin*
Christina Anum-Dorhuso, *piano*

"Der Hirt auf dem Felsen," D. 965 Schubert

Rinnat Moriah, *soprano*
Alexander Bedenko, *clarinet*
Roman Rabinovich, *piano*

Photographic and recording equipment may not be used in Field Concert Hall.

The Schubert trio was prepared by Mikael Eliasen.

Alexander Bedenko from Kharkov, Ukraine, is a student of Donald Montanaro and entered Curtis in 2000.

Jie Chen from Shanghai is a student of Claude Frank and entered Curtis in 1998.

Jung-Min Amy Lee from Seoul is a student of Ida Kavafian and entered Curtis in 1999.

Rinnat Moriah from Holon, Israel, is a student of Patricia McCaffrey and entered Curtis in 2004.

Dennis Petrunin from Moscow is a student of Don Liuzzi, Rolando Morales-Matos, and Scott Robinson and entered Curtis in 2002.

Roman Rabinovich from Ramat-Gan, Israel, is a student of Seymour Lipkin and entered Curtis in 2003.

Christina Anum-Dorhuso (Piano '03), staff

Note: If students study with more than one faculty member, their teachers are listed alphabetically.

This is the final performance of the Curtis Student Recital Series for 2004/2005. The 2005/2006 series begins on Monday, October 10 at 8 p.m. Enjoy your summer.

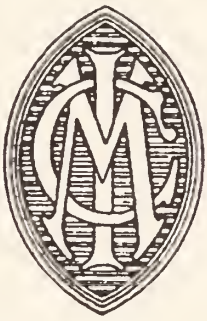
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The Curtis Institute of Music



Seventy-Second Commencement
and
Conferring of Degrees

Field Concert Hall
Saturday, May Seventh,
in the Year Two Thousand and Five
at Eleven o'clock in the Morning

Order of Ceremony

Prelude

Kyrie, Gott Heiliger Geist, BWV 671 — Johann Sebastian Bach (1685 – 1750)

Processional

Trumpet Voluntary in D — John Stanley (1712 – 1786)

Michael Stairs, *organ*

National Anthem

"The Star-Spangled Banner" (see inside back cover for text)

Introduction of Graduating Student Speakers

Gary Graffman, *President/Director*

Address of Graduating Student Speakers

Johanna Kölmel, *Violin*, and Aaron Apaza, *Bassoon*

Introduction of Commencement Speaker

Gary Graffman, *President/Director*

Address

Christoph Eschenbach

Conferring of Honorary Degrees

Richard A. Doran, *Chairman of the Board*

Christoph Eschenbach, Doctor of Music (*honoris causa*)
Karen Tuttle, Doctor of Music (*honoris causa*)

Interlude

Pastorale — Keith Chapman (1945 – 1989)

Michael Stairs, *organ*

Professional Studies Certificate in Opera
Alexander Tall (in absentia)

Master of Music in Opera
Glenn Davis Alamilla (in absentia)
Elizabeth G. DeShong (in absentia)
Howard James Reddy
Laura Reyes

Welcome to the New Alumni
Miles B. Davis, *Chairman, Alumni Affairs Council*

Gary Graffman, *President/Director*

Graduate Procession

Recessional
Carillon-sortie Henri Mulet
(1878 – 1967)

Michael Stairs, *organ*

Graduation Marshals
Alma Maria Liebrecht
Shana Douglas
David Murray
Michael Haas

6715

The Star-Spangled Banner

O, say, can you see,
By the dawn's early light,
What so proudly we hailed
At the twilight's last gleaming,
Whose broad stripes and bright stars,
Through the perilous fight,
O'er the ramparts we watched
Were so gallantly streaming?
And the rockets' red glare,
The bombs bursting in air,
Gave proof through the night
That our flag was still there.
O, say, does that star-spangled banner yet wave
O'er the land of the free
And the home of the brave?


THE CURTIS INSTITUTE OF MUSIC
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